

# THE EDMONTON CHAMBER MUSIC SOCIETY

presents

## ONE THIRD NINTH

Moshe Hammer, violinist

John Kadz, cellist

Gloria Saarinen, pianist

### PROGRAM

TRIO No. 8 IN B-FLAT MAJOR ..... Beethoven  
(1770 - 1827)

Allegro Moderato

TRIO ..... Ravel  
(1875 - 1937)

- I Modéré
- II Pantom: Assez vif
- III Passacaille: Très large
- IV Final: Animé

### INTERMISSION

TRIO IN A MINOR, OPUS 50 ..... Tchaikovsky  
(1840-1893)

- I Pezzo Elegiaco
- II A. Tema con Variazioni
- II B. Variazioni e Finale e Coda

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Wednesday, October 2, 1974  
8:30 p.m.

Convocation Hall  
The University of Alberta

Program courtesy of: Baker Centre Optical  
10025 - 106 Street (429-2181)

Guardian Optical Ltd.  
10240 - 124 Street (488-1032)

Next concert: Prague String Quartet, October 30, 1974.

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THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

**BEETHOVEN CYCLE**

The Ten Sonatas for Pianoforte and Violin

Lawrence Fisher, violin

Helmut Brauss, piano

with Professor Michael T. Roeder, Guest Speaker

Friday, October 18, 1974 at 8:00 p.m.

Convocation Hall, Arts Building

**FIRST CONCERT**

Program

"Beethoven's Violin Sonatas"—a lecture with examples and selected passages

SONATA IN A MAJOR, "Kreutzer" ..... L. van Beethoven

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The next concert in this series will be presented on Friday, December 13, 1974 at 8:00 p.m. The program will consist of Sonata in F Major, Op. 24, "Spring"; Sonata in A Major, Op. 12, No. 2; and Sonata in Eb Major, Op. 12, No. 3.

**COMING EVENTS:**

Sunday, October 20, 1974 at 8:00 p.m. in Convocation Hall—the first concert in the Department of Music's EXPLORATIONS series. Included on the program will be Hindemith's Six Chansons, Violet Archer's Fantasia Concertante, Roland-Manuel's Suite in the Spanish Style, and Ravel's Sheherazade.

Sunday, October 27, 1974 at 3:00 p.m. in Convocation Hall—The University of Alberta Symphonic Wind Ensemble, conducted by Professor Fordyce Pier, will present the first concert of its 1974-75 season.

Wednesday, October 30 at 8:30 p.m. in Convocation Hall—The Edmonton Chamber Music Society will present the Prague Quartet. Members only.

Friday, November 1, 1974 at 8:00 p.m. in Convocation Hall—The University of Alberta St. Cecilia Orchestra, conducted by Professor Michael Bowie, will present the first concert of its 1974-75 season.





# THE DEPARTMENT OF MUSIC

THE UNIVERSITY OF ALBERTA

PRESENTS . . .

## EXPLORATIONS

1974-75

Four Sunday Evening Concerts  
Convocation Hall  
Arts Building  
8:00 p.m.

NO ADMISSION CHARGE

**EXPLORATIONS** is entering its third season in 1974-75. It is the Department of Music's four-concert series designed to complement and contrast with other musical events in Edmonton.

This year the "exploration" will be of early and mid-twentieth century music, and also of works by three composers on the faculty, amongst which will be three world premieres.

Various mixed instrumental and vocal ensembles and soloists will be heard in performances of works by some of the formidable musical innovators after 1900, ranging stylistically from the Late-Romantic to Serialism.

Such an event is quite possibly unique in the City of Edmonton and promises to afford the public with a worthwhile sampling of the delights of our century's music.

Almost all faculty performers will be heard in the series, and there will also be some student participation.

Because of the comparative novelty of this series, a casual commentary on the repertoire will be provided at each concert.

**PLEASE NOTE THAT THE STARTING TIME OF THE CONCERTS IS 8:00 P.M.**

## PROGRAM

### Sunday, October 20, 1974

HINDEMITH—Six Chansons for vocal ensemble

ARCHER—\*Fantasia Concertante for flute, oboe,  
clarinet and string orchestra

ROLAND-MANUEL—Suite in the Spanish Style  
for oboe, bassoon, trumpet and harpsichord

RAVEL—Scheherezade for soprano and piano

### Sunday, November 17, 1974

FORSYTH—\*Quartet 74 for trombones

JANÁČEK—Concertino for piano and chamber  
orchestra

BRITTEN—Canticle II, Op. 51: "Abraham and Isaac"  
for alto and tenor voices, and piano

SHOSTAKOVICH—Quintet, Op. 57 for piano and  
strings

### Sunday, January 19, 1975

WEBERN—Concerto, Op. 24 for nine instruments

SASONKIN—Sonata for Violoncello and Piano

FORSYTH—"Wind and Rain"

GRANADOS—Selections from "Tonadillas"  
for mezzo-soprano and piano

SEIBER—Chamber Cantata: Three Fragments from  
James Joyce's "Portrait of the Artist as a Young  
Man" for Speaker, choir and instrumental ensemble

### Sunday, February 16, 1975

ARCHER—\*Sonata for Oboe and Piano

ZIMMERMAN—Psalmkonzert for choir with  
trumpets, double-bass and vibraphone

CASELLA—Serenata for clarinet, bassoon, trumpet,  
violin and violoncello

MAHLER—Kindertotenlieder for baritone and piano

\*First performance

Parking is available in the Stadium Car Park,  
89th Avenue near 116th Street.

For further details, please write to the Department of Music, The University of Alberta, Edmonton, or telephone 432-3263.

Programs are subject to change without notice.

# The Violin and Piano Sonatas

Ludwig van Beethoven



Helmut  
Brauss

Lawrence  
Fisher

with  
Michael  
Roeder,  
guest  
speaker

*A series of four Friday evening concerts  
in Convocation Hall, The University  
of Alberta*

SEASON 1974 - 75

LAWRENCE FISHER studied violin and graduated from the Eastman School of Music. His teachers included Jacques Gordon, Andre de Ribaupierre and Ivan Galamian. For 12 years he was Assistant Concertmaster of the Oklahoma City Symphony Orchestra and violinist with the Lyric String Quartet. He has appeared in chamber music concerts with members of the Hungarian Quartet, Alma Trio, Pro Arte Quartet and Juilliard Quartet.

In 1969 he joined the University of Alberta String Quartet, since then performing widely in Canada and in England and the British Channel Islands. He has been heard on the CBC and the BBC and on television. He is presently Professor in the Department of Music of the University of Alberta.

Mr. Fisher plays a Vuillaume violin dated 1860.

## October 18, 1974

Prof. Michael Roeder will speak on the Beethoven Sonatas for Violin and Piano.

Mr. Fisher and Mr. Brauss will perform the Sonata, Op. 47, "Kreutzer."

## December 13, 1974

Sonata Op. 24 "Spring"

Sonata Op. 12 No. 2, A major

Sonata Op. 12 No. 3, E-flat major

The concerts begin at 8 p.m.

*Admission is free*

The musical background of HELMUT BRAUSS is rooted in the European tradition exemplified by his teachers, Edwin Fischer and Elly Ney. A specialist in the music of Beethoven, Brahms and Schumann, he has performed in recitals, radio broadcasts, chamber music concerts and with orchestra in Germany, Italy, Switzerland, Austria, France, Belgium, The Netherlands, Norway, Denmark, Iceland, Ireland, England, the USA and Canada.

Since moving to Canada he has appeared with the Saskatchewan Festival Orchestra under Arthur Fiedler, the Edmonton Symphony, the Vancouver and Winnipeg CBC Orchestras, and has performed in most of the major centers in Canada.

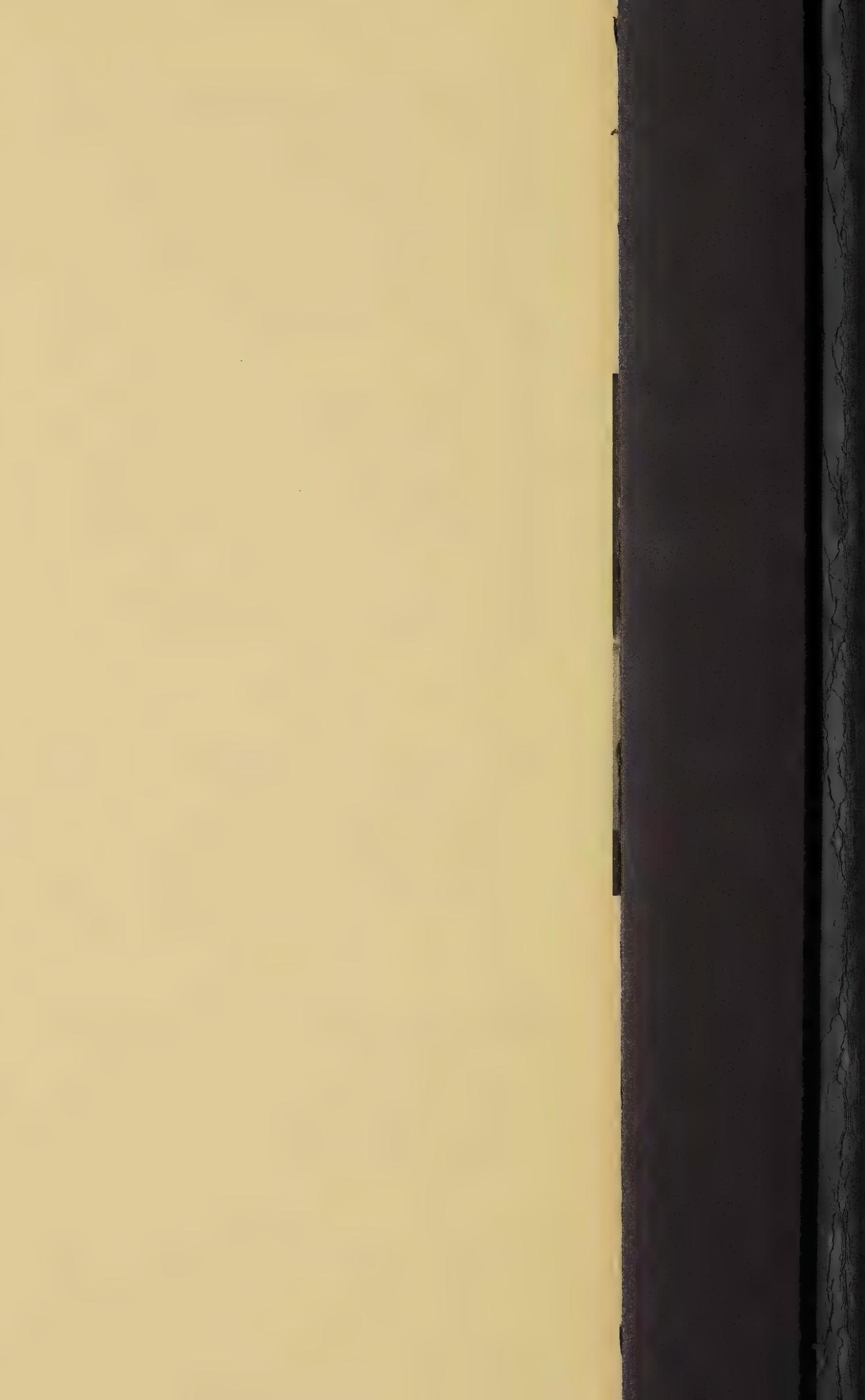
At present he is Associate Professor of Music at The University of Alberta in Edmonton.

## February 14, 1975

Sonata Op. 30 No. 3, G major  
Sonata Op. 30 No. 1, A major  
Sonata Op. 30 No. 2, C minor

## April 11, 1975

Sonata Op. 12 No. 1, D major  
Sonata Op. 23 A minor  
Sonata Op. 96 G major



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

# EXPLORATIONS

Sunday, October 20, 1974 at 8:00 p.m.  
Convocation Hall, Arts Building

FANTASIA CONCERTANTE ..... Violet Archer  
(1913- )

Joan Pecover, flute  
Dayna Fisher, oboe  
Ernest Dalwood, clarinet  
String Orchestra

conducted by Malcolm Forsyth

SHEHERAZADE ..... Maurice Ravel  
(1875-1937)

Asie

La Flûte enchantée  
L'Indifférent

Elizabeth Stangeland, soprano  
Robert Stangeland, piano

## INTERMISSION

SIX CHANSONS ..... Paul Hindemith  
(1895-1963)

La Biche (*The Doe*)  
Un Cygne (*A Swan*)  
Puisque tout passe (*Since all is passing*)  
Printemps (*Springtime*)  
En Hiver (*In winter*)  
Verger (*Orchard*)

The University of Alberta Madrigal Singers  
Larry Cook, director

SUITE IN THE SPANISH STYLE ..... Alexis Roland-Manuel  
(1891-1966)

Entradilla  
Villancico  
Melodrama  
Final

Dayna Fisher, oboe  
Eddy Bayens, bassoon  
Fordyce Pier, trumpet  
Larry Cook, harpsichord

Commentary by Malcolm Forsyth

## NOTES

**Fantasia Concertante** is an early work of the composer. Like other works of this period it is influenced by the modality of the British school.

The opening section of the composition is a lyrical adagio featuring the flute, oboe, and clarinet, as well as a solo cello. It leads into a vivo ma non troppo conveying a lighter mood which moves to a tranquil andantino with a new theme heard in the first violins. It evolves and increases in intensity with reminiscence of early thematic materials, gradually returns to the mood of the beginning and ends quietly.

\* \* \* \*

**Shéhérezade** was written in 1903, soon after the completion of the composer's studies at the Conservatory.

It is still very close in spirit to the fin de siècle movement in the arts; brimming with suggestive and exquisite impressions both exotic and erotic. The influence of Russian music was enormous in Parisian intellectual circles, of which there were many, but it was, according to Ravel, Debussy who introduced him to the tantalizing strangeness of Far Eastern music. There was nothing unusual about French composers drawing upon Spanish art and music in the nineteenth century, and Ravel had been successful at this "trendy" sort of composition in his earlier **Habanera** for piano, but visions of Arabia, Persia, India and China were indeed more appetizing for an artistic society which craved ever more subtle thrills in its creations, whether visual, literary, or musical.

The poet, Tristan Klingsor, was a shining example of the Parisian artistic temperament of these years. Equally talented as a painter, he had even composed several songs. Ravel chose three poems from Klingsor's **Shéhérezade**, a book of poems published in 1903. The poet was astonished at Ravel's choice of **Asie**, a long narrative which he felt was unsuitable for musical treatment. "For at the time," writes Klingsor, "he was engaged in a study of spoken verse, and was aiming at emphasizing accents and inflections, and magnifying them by melodic transposition; to fix his design firmly, he insisted on my reading the lines aloud." **Asie** describes a journey through Damascus, Persia and India to China, in a fantastic musical kaleidoscope.

**La Flûte enchantée** tells of the young woman listening at the window to her lover's flute while her master sleeps.

**L'Indifférent** evokes the strangeness of a boy passing by, speaking in a charming foreign tongue, and with eyes like a girl and a languid and feminine walk.

Ravel later scored the three songs for an opulent full orchestra. The orchestral version is frequently performed today.

\* \* \* \*

Hindemith's **Six Chansons** to texts by Reiner Rilke (1875-1926) were first published in 1939. In spirit, though not in actual sound, they recall some aspects of the sixteenth-century French chanson, thereby reflecting Hindemith's intense interest in "early" music. Their effect, however, is much more closely related to an idea of "French-ness" of the kind often associated with Debussy: subtle nuance, unexpected harmonic shifts, and lightness of texture.

There is no unified textual theme to the six poems; each one merely paints a "word picture" of some thing or idea: a doe, a swan, a "parallelization" of Winter and Death, and so on. The individual musical settings, likewise, have little relation to each other, but simply serve to interpret and enhance the texts.

\* \* \* \*

A pupil of Roussel and Ravel in his native Paris, Alexis Roland-Manuel distinguished himself as a composer, pedagogue and author.

His major compositions include two operas, three ballets, several film scores, choral works and songs. Besides the present work, he contributed only a string trio in the field of chamber music.

Other notable achievements include his appointment in 1947 as professor of general aesthetic culture at the Paris Conservatoire, and his appointment in 1949 as president of UNESCO's Council of Music.

Additionally, he wrote three highly regarded books on Ravel: Maurice Ravel et son oeuvre, (1914); Maurice Ravel et son oeuvre dramatique, (1928); and Maurice Ravel, (1938).

A biographer described his works as follows: ". . . his style, though unquestionably classic in its quality and elegance, is achieved by an avoidance of the risks of excessive liberty—art won from artifice, and artifice redeemed by sensibility and irony."

## TEXTS

SHÉHEREZADE  
Maurice Ravel

Asie

Asie. Vieux pays merveilleux des contes de nourrice.  
 Où dort la fantaisie comme une impératrice En sa forêt tout empie de mystère.  
 Asie. Je voudrais m'en aller avec la goëlette Qui se berce ce soir dans le port  
 Mystérieuse et solitaire  
 Et qui déploie enfin ses voiles violettes Comme un immense oiseau de nuit dans le ciel d'or.  
 Je voudrais m'en aller vers des îles de fleurs En écoutant chanter la mer perverse  
 Sur un vieux rythme ensorceleur.  
 Je voudrais voir Damas et les villes de Perse avec les minarets légers dans l'air.  
 Je voudrais voir de beaux turbans de soie Sur des visages noirs aux dents claires;  
 Je voudrais voir des yeux sombres d'amour Et des prunelles brillants de joie  
 En des peaux jaunes comme des oranges;  
 Je voudrais voir des vêtements de velours Et des habits à longues franges.  
 Je voudrais voir des calumets entre des bouches Tout entourées de barbe blanche;  
 Je voudrais voir d'après marchand aux regards louche,  
 Et des cadis, et des vizirs  
 Qui du seul mouvement de leur doigt qui se penche Accordent vie ou mort au gré de leur désir.  
 Je voudrais voir la Perse, et l'Inde, et puis la Chine,  
 Les mandarins ventrus sous les ombrelles, Et les princesses aux mains fines,  
 Et les lettrés qui se querellent Sur la poésie et sur la beauté;  
 Je voudrais m'attarder au palais enchanté Et comme un voyageur étranger  
 Contempler à loisir des paysages peints Sur des étoffes en des cadres de sapin  
 Avec un personnage au milieu d'un verger;  
 Je voudrais voir des assassins souriant Du boureau qui coupe un cou d'innocent  
 Avec son grand sabre courbé d'Orient.  
 Je voudrais voir des pauvres et des reines;  
 Je voudrais voir des roses et du sang;  
 Je voudrais voir mourir d'amour ou bien de haine  
 Et puis m'en revenir plus tard  
 Narrer mon aventure aux curieux de rêves  
 En éllevant comme Sindbad ma vieille tasse arabe  
 De temps in temps jusqu'à mes lèvres  
 Pour interrompre la conte avec art...

Asia

O Asia, O Asia!  
 Land of wonderful tales renowned in ancient lore  
 Where fancy's spirit dwells like some fair sleeping empress  
 'Mid her forest in mystery clad.  
 O Asia, Fain would I now set forth in you swift little schooner  
 Gently rocking in harbour this eve  
 With aspect strange and very lonely,  
 Which at tomorrow's dawn her red sails will unfurl  
 Like a gigantic bird of night in a golden sky.  
 Fain would I now set forth towards the islands of flow'rs  
 List'ning the while as chants the willful sea  
 The theme of some old magic spell.  
 Fain would I see Damascus and the cities of Persia with minarets so light high in the air  
 Fain would I see soft silken turbans twined  
 O'er dusky faces with glist'ning teeth;  
 Fain would I see dark eyes burning with love,  
 Their pupils shining and sparkling with joy,  
 Their skins a yellow of the ripest orange;  
 Fain would I see the dress with rich velvet folds,  
 The garment with long fringes bordered.  
 Fain would I see the calumets tight held in mouths  
 Hidden by beards grown long and snowy;  
 Fain would I see sour-looking merchants with eyes askew;  
 The cadis, too, and the great viziers  
 Who have but to raise up their finger an inch  
 To grant either life or death, perchance, just as they will.  
 Fain would I see Persia, India, ay even China,  
 Stout mandarins who loll under umbrellas.  
 Princesses sweet with tiny hands,  
 And learned men loudly debating  
 Over poetry and the charms of beauty;  
 I would linger awhile at a palace enchanted  
 And, like some foreign travelling sage,  
 Contemplate at my ease old landscapes  
 Done in colours rare on lovely textures framed with pine,  
 With someone in the midst of an orchard, alone;  
 Fain would I see murderous wretches who smile Whilst the headsman chops off innocent heads  
 With scimitar deadly of true Eastern shape.  
 Fain would I see poor beggars and rich queens;  
 Fain would I see the rose and trace of blood;  
 Fain would I see men die of love or else of hate  
 And then later, returning home,  
 My story strange relate to those who believe in dreams,  
 From time to time raising up my old Arabian cup,  
 Like Sindbad of yore, just to my lips,  
 Only to break off the tale--with art...

La Flûte enchantée

L'ombre est douce et mon maître dort  
 Coiffé d'un bonnet conique de soie  
 Et son long nez jaune en sa barbe blanche.  
 Mais mois, je suis éveillée encor  
 Et j'écoute au dehors  
 Une chanson de flute où s'épanche  
 Tour à tour la tristesse ou la joie.  
 Un air tour à tour langoureux ou frivole  
 Que mon amoureux cheri joue,  
 Et quand je m'approche de la croisée  
 Il me semble que chaque note s'envole  
 De la flûte vers ma joue  
 Comme un mystérieux baiser.

L'Indifférent

Tes yeux sont doux comme ceux d'un fille,  
 Jeune étranger  
 Et la courbe fine  
 De ton beau visage de duvet ombragé  
 Est plus séduisante encor de ligne.  
 Ta lèvre chante sur le pas de ma porte  
 La langue inconnue et charmante  
 Comme une musique fause.  
 Entre! Et que mon vin te réconforte...  
 Mais non, tu passes  
 Et de mon seuil je te vois t'éloigner  
 Me faisant un dernier geste avec grace  
 Et la hanche légèrement ployée  
 Par ta démarche féminine et lasse...

The Enchanted Flute

Cool the shade and deep my master's sleep,  
 Wearing his soft silken conical cap,  
 His long yellow nose in his snow-white beard.  
 But I, who patiently vigil keep,  
 I can hear far away  
 Sweet music of a flute which creates in turn  
 The yearning to laugh and to weep,  
 A tune now of languorous charm, now quite gay,  
 Which my own beloved doth play,  
 And when I draw near to the casement high  
 The each note, as 'twould seem, doth hither fly  
 From the flute to touch my face  
 In mysterious sweet embrace.

The Headless One

Soft as a maid's those sad eyes of thine,  
 O youth unknown,  
 And the noble curve  
 Of thy classic features newly shaded with  
 down  
 Looks far more seductive still in line.  
 And in the song which at my door thou dost  
 sing  
 Speaks a tongue unfamiliar yet dulcet,  
 Like music false in ring.  
 Enter! Perchance a cup will lend thee spirit..  
 But no, thou goest;  
 So from my threshold I see thee depart  
 With a graceful sign to show thou'l not tarry  
 And with hip ever so lightly bent  
 By step as of a girl who's weary...

SIX CHANSONS

Paul Hindemith

*I. La Biche*

O la biche; quel bel intérieur  
 d'anciennes forêts dans tes yeux abonde  
 combien de confiance ronde mêlée à  
 combien de peur  
 Tout cela, porté par  
 la vive gracilité de tes bonds.  
 Mais jamais rien n'arrive à cette impossessive  
 ignorance de ton front.

O thou doe, what vistas of secular  
 forests appear in thine eyes reflected!  
 What confidence serene affected by  
 transient shades of fear.  
 And it all is  
 borne on thy bounding course, for so  
 gracile are thou! Nor comes aught to  
 astound the impassive profound  
 unawareness of thy brow.

*II. Un Cygne*

Un cygne avance sur l'eau  
 tout entouré de lui-même  
 comme un glissant tableau  
 ainsi à certains instants  
 un être que l'on aime  
 est tout un espace mouvant  
 Il se rapproche doublé  
 comme ce cygne qui nage  
 sur notre âme troublée  
 qui à cet être ajoute  
 la tremblante image  
 de bonheur et de doute.

A swan is breasting the flow  
 All in himself enfolded  
 Like a slow-moving tableau.  
 And so, at some time or place  
 A loved one will be molded  
 To seem like a migrating space  
 Will near us, floating redoubled  
 As a swan on the river  
 Upon our soul so troubled  
 Which swells it by the addition  
 Of a wraith aquiver  
 With delight and suspicion.

### III. Puisque tout passe

Puisque tout passe, faisons la mélodie  
passagère  
Celle qui nous désaltère  
aura de nous raison  
Chantons ce qui nous quitte avec  
amour et art  
Soyons plus vite  
que le rapide départ.

Since all is passing, retain  
the melodies that wander by us  
That which assuages when nigh us  
Shall alone remain  
Let us sing what will leave us  
With our love and art  
Ere it can grieve us  
Let us the sooner depart.

### IV. Printemps

O mélodie de la sève  
Qui dans les instruments  
De tous ces arbres s'élève  
Accompagne le chant  
De notre voix trop brève.  
C'est pendant quelques mesures seulement  
Que nous suivons les multiple figures  
De ton long abandon  
Ô abondante nature.  
Quand il faudra nous taire  
D'autres continueront  
Mais à présent comment faire  
pour te rendre mon grand cœur  
complémentaire?

O song that from the sap art pouring  
And through the sounding board  
Of all this greenwood art soaring  
Amplify our brief tone  
The dying strain restoring  
'Tis but few measures duration  
That we share the fantasy,  
The endless  
variation of thy long ecstasy  
O nature, fount of creation  
After our song is ended  
Others will assume the part  
But meanwhile how can I tender  
Unto thee all my heart in full surrender?

### V. En Hiver

En hiver, la mort meurtrière  
entre dans les maisons  
Elle cherche la soeur, le père  
Et leur joue du violon.  
Mais quand la terre remue  
Sous la bêche du printemps  
La mort court dans les rues  
Et salut les passants.

With winter, Death, grisly guest  
Through the doorway steals in  
Both the young and the old to quest  
And he plays them his violin  
Bur when the Spring's spades are beating  
Frozen earth beneath blue sky  
Then Death his way goes fleeting  
Lightly greeting passers-by.

### VI. Verger

Jamais la terre n'est plus réelle  
Que dans tes branches, ô verger blond  
Ni plus flottante que dans la dentelle  
Que font les ombres sur le gazon  
Là se rencontre ce qui nous reste  
Ce qui pèse et ce qui nourrit  
Avec le passage manifeste  
De la tendresse infinie  
Mais à ton centre la calme fontaine  
Presque dormant en son ancien rond  
De ce contraste parle à peine  
Tant en elle il se confond.

The earth is nowhere so real a presence  
As mid thy branches, O orchard blond  
And nowhere so airy as here in the pleasure  
Of lacy shadows on grassy pond  
There we encounter that which we quested  
That which sustains and nourishes life  
And with it the passage manifested  
Of sweetest tenderness undying  
But at thy centre the spring's limpid waters  
Almost asleep in the fountain's heart  
Of this strange contrast scarce have  
taught us  
Since of them it is so truly part.



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

THE SYMPHONIC WIND ENSEMBLE

FORDYCE PIER, conductor

Sunday, October 27, 1974 at 3:00 p.m.  
Convocation Hall

OVERTURE TO BARBER OF SEVILLE .....	Gioacchino Rossini (arr. Lake)
HAMMERSMITH—PRELUDE AND SCHERZO, OP. 52 .....	Gustav Holst
ANTONITO, CONCERT PASO DOBLE .....	Charles Wiley

INTERMISSION

SONATA SOPRA SANCTA MARIA ORA PRO NOBIS FROM THE VESPERS OF 1610 .....	Claudio Monteverdi (arr. King) Janet Nichol, soprano
SUITE OF MINIATURE DANCES .....	Louis Applebaum
TWILIGHT .....	Christopher Dedrick Hiromi Takahashi, oboe soloist
PARTITA .....	Robert Washburn

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COMING EVENTS:

Wednesday, October 30, 1974 at 8:30 p.m. in Convocation Hall—the Edmonton Chamber Music Society will present the Prague Quartet. Members only.

## SYMPHONIC WIND ENSEMBLE

### 1974-1975

#### PICCOLO

Marianne Carefoot

#### FLUTES

Alan Clarke  
Beverly Vivian

#### OBOES

Hiromi Takahashi  
Wilda Neal

#### CLARINETS

JoEllen Harris  
John Mahon (Eb Clar.)  
Janet Bouey  
Janet Andrews  
Deborah Evans (Piano)  
Ron Hartwell

#### BASS CLARINET

Ron Hannah

#### BASSOON

Douglas Jahns

#### ALTO SAXOPHONE

Laurelie Nattress  
Kenneth Myers

#### TENOR SAXOPHONE

Rick Hart

#### BARITONE SAXOPHONE

Robin Taylor

#### CORNETS

Ed Pedersen  
Neil Corlett  
Roy Townend  
Robin Speers

#### TRUMPETS

Cameron Willis  
Katherine Jowett

#### FRENCH HORMS

Gerry Onciul  
Linda Unverricht  
William Dust  
Joan Greabeiel

#### TROMBONES

David Archer  
Mark Johnson  
Christopher Taylor

#### BARITONE

Rodney Giebelhaus

#### TUBAS

David Otto\*  
Wayne Karlen

#### PERCUSSION

Brian Johnson\*  
John McCormick  
Bruce Robin  
Lynn Welling

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\* faculty

# THE EDMONTON CHAMBER MUSIC SOCIETY

presents

## THE PRAGUE STRING QUARTET

Bretislav Novotny, violin  
Karel Pribyl, violin

Jubomir Maly, viola  
Jan Sirc, violoncello

### PROGRAM

QUARTET IN B-FLAT, OPUS 76, NO. 4 ("Sunrise") ..... Haydn  
(1732-1809)

Allegro con spirito  
Adagio  
Menuetto (Allegro)  
Finale (Allegro ma non troppo)

QUARTET NO. 2 ("Intimate Letters") ..... Janacek  
(1854-1928)

Andante-Con moto-Allegro  
Adagio-Vivace  
Moderato-Allegro-Adagio  
Allegro (Fluctuating tempi throughout)

### INTERMISSION

QUARTET IN F (1902) ..... Ravel  
(1875-1937)

Allegro moderato (Très doux)  
Assez vif-(Très rythmé)-Lent-Tempo Primo  
Très lent  
Vif et agité

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Wednesday, October 30, 1974  
8:30 p.m.

Convocation Hall  
The University of Alberta

Program courtesy of: Melody Lane Records Ltd.  
10409 Jasper Ave. Ph. 422-8712  
Featuring the Prague Quartet on Turnabout Records and  
the Hungarian Quartet Playing the Bartok Quartets.

Next concert: Fallot-LaMasse Duo, December 4, 1974.



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

JANET SCOTT

piano

Friday, November 8, 1974 at 8:00 p.m.  
Convocation Hall, Arts Building

SONATA, OP. 1 ..... Alban Berg

PHANTASIE, OP. 17 ..... Robert Schumann

Durchaus fantasie und leidenschaftlich vorzutragen  
Mässig. Durchaus energisch  
Langsam getragen. Durchweg leise zu halten

I N T E R M I S S I O N

SONATA, OP. 111 ..... Ludwig van Beethoven

Maestoso—Allegro con brio ed appassionato  
Arietta

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This recital is presented in partial fulfillment of the requirements of the Master of Music degree for Miss Scott.

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COMING EVENTS:

Tuesday, November 12, 1974 at 8:00 p.m. in Convocation Hall—the Voice/Opera Division of the Department of Music will present an evening of opera excerpts. There is no charge.

Sunday, November 17, 1974 at 8:00 in Convocation Hall—the second concert in the Department of Music's EXPLORATIONS series will be presented. The program will include Malcolm Forsyth's Quartet '74 for trombones; Janácek's Concertino for piano and chamber orchestra; Britten's Canticle II, Op. 51, "Abraham and Isaac, for alto and tenor voices and piano; and Shostakovich's Quintet, Op. 57 for piano and strings. There is no charge.

Friday, November 22, 1974 at 8:00 p.m. in Convocation Hall—JoEllen Harris, fourth-year Bachelor of Music student, will present a clarinet recital. There is no charge.



The Department of Music  
of  
The University of Alberta  
presents  
A Program of  
SEMI-STAGED OPERA EXCERPTS  
with students from the Voice/Opera Division

Musical Director: Alfred Strombergs  
Stage Director: Rowland Holt Wilson  
Pianists: Teresa Cotton  
Linda Steinbring

Tuesday, November 12, 1974, at 8:00 p.m.  
Convocation Hall, Arts Building

From Act II of "Hansel and Gretel".....E. Humperdinck  
Hansel - Marilyn Verbicky  
Gretel - Judith Holswick  
Sandman - Gail Garrison

From Act II, Scene II of "Falstaff".....G. Verdi  
Alice - Gail Garrison  
Nannetta - Pauline LeBel  
Meg - Barbara Prowse  
Quickly - Andrea Mellis

From Act II of "Madama Butterfly".....G. Puccini  
Butterfly - Pat Smy  
Suzuki - Marilyn Verbicky

INTERMISSION

From Act II of "Werther".....J. Massenet  
Charlotte - Andrea Mellis  
Sophie - Judith Holswick

From "The Barber of Seville".....G. Rossini  
Figaro - Peter Benecke  
Rosina - Barbara Prowse

From "The Medium".....G. C. Menotti  
Baba - Andrea Mellis  
Monica - Pauline LeBel

Stage Manager: Frank Giffen  
Electrician: Randal Lecky  
Assistant Stage Managers: Judith Hambley  
Anita Noel

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COMING EVENTS:

Sunday, November 17, 1974, at 8:00 p.m. in Convocation Hall - the second the the  
Department of Music's EXPLORATIONS series. Program includes music by Forsyth,  
Janáček, Britten, and Shostakovich. There is no admission charge.



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
presents

## EXPLORATIONS

Sunday, November 17, 1974 at 8:00 p.m.  
Convocation Hall, Arts Building

CONCERTINO FOR PIANO AND CHAMBER ORCHESTRA . . . Leos Janacek

Moderato  
Piu mosso  
Con moto  
Allegro

(1854-1928)

Alexandra Munn, piano  
Ernest Dalwood, soprano and sopranino clarinets  
Eddy Bayens, bassoon  
Gloria Ratcliffe, horn  
Thomas Rolston, violin  
Lawrence Fisher, violin  
Michael Bowie, viola

QUARTET 74, for trombones . . . . . Malcolm Forsyth  
(Premiere Performance) (1936- )

Risoluto ma leggiero  
Andante, ben ritmato  
Rondo-Toccata: un poco hectico  
trombone: Malcolm Forsyth  
Robert Hamper  
Ronald Morrill  
bass trombone: Christopher Taylor

### INTERMISSION

CANTICLE II, OP. 51: "Abraham and Isaac" . . . . . Benjamin Britten  
Andrea Mellis, mezzo soprano (1913- )  
Nigel Lemon, tenor  
Julie Lemon, piano

QUINTET, OP. 57 . . . . . Dimitri Shostakovich  
Prelude  
Fugue  
Scherzo  
Intermezzo  
Finale

Isobel Moore, piano  
Thomas Rolston, violin  
Lawrence Fisher, violin  
Michael Bowie, viola  
Ryan Selberg, cello

Commentary by: Larry Cook

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The next concert in this series will be on Sunday, January 19, 1975 at 8:00 p.m. The program will include works by Webern, Seiber, Sasonkin, Granados and Forsyth. Performers will include Merla Aikman (mezzo soprano), Ryan Selberg (cello), Edward Lincoln (piano), Ernesto Lejano (piano), Alfred Strombergs and Malcolm Forsyth (conductors), and vocal and instrumental ensembles.

## PROGRAM NOTES

Janacek is Czechoslovakia's greatest composer. His reputation is secure and international in Europe, although North America has yet to experience many performances of his music, other than the *Sinfonietta*. He wrote nine operas, at least four of which are frequently heard in Europe today. Much of his life was spent developing his theory of speech rhythms which form the basis of his style in the operas. Another feature is the equality of man with wild animals, which are given souls and feelings, particularly in the opera *The Cunning Vixen*.

In 1925 he wrote to his friend Kamila, "Here I have composed a piano concerto, *Spring*. In it there are a cricket, midges, a roe-deer and stream—and a man."

The title *Spring* did not remain, but the composer wrote the following synopsis for a magazine in 1927:  
"First Movement.

One spring day we prevented a hedgehog from getting to its lair spread with dry leaves in an old lime tree. He was cross but he toiled in vain.

He could not make it out. Thus my horn could also achieve nothing more than a single grumpy motif. Should the hedgehog have stood on his hind legs and sung a sorrowful song? The moment he stuck out his nose he was forced to pull it in again.

### Second Movement

The squirrel was chatty (while jumping) from tree to tree among the branches.  
But once in the cage, she screeched like my clarinet, but even so, to the great delight of the children, she twirled and danced round in circles.

### Third Movement

With a bullying expression the stupid bulging eyes of the screech-owl, tawny-owl and other critical night-birds stare into the strings of the piano.

### Fourth Movement

In the fourth movement everyone sits round discussing the new penny just as it was in the fairy-tale.  
And the piano?  
Someone has to be the organizer.  
I believe that there should be three motifs in every movement."

\* \* \* \*

*Quartet 74* is my second trombone quartet, the first dating from 1961. It is my belief that the trombone, with its archaic slide-mechanism, so different from anything other than the swanee-whistle, is best suited to going around in groups of its kind.

Though capable of a good deal of quick movement, the technique needs to be thoroughly understood by a composer before he ventures into anything more than the customary chorale-style of trombone writing.

The first movement is the most expansive in form, and has about it a certain aggressiveness which suits the instrument very well. It is also the most dissonant.

The second movement is a legato melody over a two-chord ostinato accompaniment. Eleven-eight meter is transformed into something very fluent and singing.

The finale is also in eleven-eight time, but here all symmetry is cast off. The result is an extremely difficult ensemble piece which has caused me to forswear any more eleven-eight music in the future.

\* \* \* \*

Benjamin Britten has written three *Canticles* (Still Falls the Rain, Abraham and Isaac, and My Beloved Spake), and there is a widely-held theory that they were inspired by the form of Purcell's extended dramatic vocal pieces. *Canticle II* for alto, tenor and piano was first performed by Kathleen Ferrier, Peter Pears and the composer in Nottingham in January of that year. The text was taken from the Chester Miracle Plays, which were also the source of Britten's *Noyes Fludde* written in 1957. In "Abraham and Isaac" the tenor sings the words of Abraham, the alto the words of Isaac, and a third voice, that of God, is created by the two voices together. The long slow arpeggios on the piano which occur whenever God speaks were later used to great effect in Britten's masterpiece, *War Requiem*.

\* \* \* \*

Composed in 1940 and premiered at the Moscow Festival of Soviet Music that year, the Piano Quintet, Op. 57, won instant acclaim as one of Shostakovich's most mature and significant works. The debut featured the brilliant pianism of the composer himself plus the superb "Beethoven Quartet", and the reception was so enthusiastic that the Scherzo and Finale had to be repeated.

The Quintet was written shortly after the Fifth and Sixth Symphonies and shows the composer's personality in a somewhat different light. Here he is more mellow and contemplative, preoccupied with the forms and techniques of the Baroque. He achieves also an almost classical transparency of piano style, eschewing the sometimes overblown writing of the Romantic piano quintet.

Architecturally the work strikes a pragmatic balance of shape and content. The five-movement cycle is symmetrically organized, with the outer four movements paired and the Scherzo standing as a contrasting centerpiece.

CANTICLE II - BENJAMIN BRITTEN

Text from The Chester Miracle Play

GOD SPEAKETH

Abraham! My servant Abraham,  
Take Isaac, thy son by name,  
That thou lovest the best of all,  
And in sacrifice offer him to me,  
Upon that hill there besides thee.  
Abraham, I will that so it be,  
For ought that may befall.

ABRAHAM RISETH AND SAITH:

Lord, to Thee is mine intent,  
Ever to be obedient.  
That son that Thou to me has sent  
Offer I will to Thee  
Thy bidding done shall be.

HERE ABRAHAM, TURNING TO HIS SON ISAAC, SAITH:

Make thee ready, my dear darling,  
For we must do a little thing.

HERE ISAAC SPEAKETH TO HIS FATHER, AND TAKETH  
A BUNDLE OF STICKS AND BEARETH AFTER HIS  
FATHER.

Father, I am all ready.

Abraham: This woodë do on thy back it bring,  
We may no longer abide.

Isaac: Father, I am all ready.

Abraham: A sword and fire that I will take,  
For sacrifice behoves me to make;  
God's bidding will I not forsake,  
But ever obedient be.

Isaac: Father, I am all ready  
To do your bidding most meekely,  
And to bear this wood full bayn am I,  
As you commanded me.

HERE THEY GO BOTH TO THE PLACE TO DO SACRIFICE.

Abraham: Now, Isaac son, go we our way  
To yonder mount if that we may.

Isaac: My dear father I will essay,  
To follow you full fain.

ABRAHAM BEING MINDED TO SLAY HIS SON ISAAC,  
LIFTS UP HIS HANDS, AND SAITH THE FOLLOWING:

O! My heart will break in three,  
To hear thy words I have pitye;  
As Thou wilt, Lord, so it must be,  
To Thee I will be bayn.

Lay down thy faggot, my own dear son.

Isaac: All ready father, lo, it is here.  
But why make you such heavy cheer?  
Are you anything adread?

Abraham: Ah! Dear God! That me is woe!

Isaac: Father if it be your will,  
Where is the beast that we shall kill?

Abraham: Thereof, son, is none upon this hill.

Isaac: Father, I am full sore affeared  
To see you bear that drawne sword.

Abraham: Isaac, son, peace, I pray thee,  
Thou breakest my heart even in three.

Isaac: I pray you, father, layn nothing from  
me,

But tell me what you think.

Abraham: Ah! Isaac, I must thee kill!

Isaac: Alas! Father, is that your will,  
Your owne child for to spill  
Upon this hill's brink?

If I have trespassed in any degree,  
With a yard you may beat me;  
Put up your sword, if your will be  
For I am but a child.

Would God my mother were here with me!  
She would kneel down upon her knee,  
Praying you, father, if it may be,  
For to save my life.

Abraham: O Isaac, son, to thee I say  
God hath commanded me today  
Sacrifice, this is no nay,  
To make of thy bodye.

Isaac: Is it God's will I shall be slain?  
Abraham: Yea, son, it is not for to layn.

HERE ISAAC ASKETH HIS FATHER'S BLESSING ON HIS  
KNEES, AND SAITH:

Father, seeing you muste needs do so,  
Let it pass lightly and over go;  
Kneeling on my kneës two,  
Your blessing on me spread.

Abraham: My blessing, dear son, give I thee  
And thy mother's with heart free;  
The blessing of the Trinity,  
My dear son, on thee light.

HENCE ISAAC RISETH AND COMETH TO HIS FATHER,  
AND HE TAKETH HIM, AND BINDETH AND LAYETH  
HIM ON THE ALTAR TO SACRIFICE HIM, AND SAITH:  
Come hither, my child, thou art so  
sweet,

Thou must be bound both hands and feet.

Isaac: Father, do with me as you will,  
I must obey, and that is skill,  
Godes commandment to fulfill,  
For needs so it must be.

Abraham: Isaac, blessed must thou be.

Isaac: Father, greet well my brethren ying,  
And pray my mother of her blessing,  
I come no more under her wing,  
Farewell forever and aye.

Abraham: Farewell, my sweete son of grace.

HERE ABRAHAM DOTH KISS HIS SON ISAAC, AND BINDS  
A KERCHIEF ABOUT HIS HEAD.

Isaac: I pray you, father, turn down my face,  
For I am sore adread.

Abraham: Lord, full loth were I him to kill!

Isaac: Ah, mercy, father, why tarry you so?

Abraham: Jesu! On me have pity,  
That I have most in mind.

Isaac: Now, father, I see that I shall die:  
Almighty God in majesty!  
My soul I offer unto thee!

HERE LET ABRAHAM MAKE A SIGN AS THOUGH HE WOULD  
CUT OFF HIS SON ISSAC'S HEAD WITH HIS SWORD; THEN  
GOD SPEAKETH.

Abraham! my servant dear, Abraham!  
Lay not thy sword in no manner  
On Isaac, thy dear darling.  
For thou dreadest me, well wot I,  
That of thy son has no mercy,  
To fulfil my bidding.

Abraham: Ah, Lord of Heav'n and King of Bliss,  
Thy bidding shall be done iwiss!  
A horned wether here I see,  
Among the briars tied is he,  
To Thee offered shall he be  
Anon right in this place.

THEN LET ABRAHAM TAKE THE LAMB AND KILL HIM.

Abraham: Sacrifice here sent me is,  
And all, Lord, through Thy grace.

Abraham and Isaac: Such obedience grant us O Lord!  
Ever to thy most holy word.  
That in the same we may accord  
As this Abraham was bayn;  
And then altogether shall we  
That worthy King in Heaven see,  
And dwell with Him in great glorye  
Forever and ever, Amen.

The Department of Music  
of  
The University of Alberta  
presents

JOELLEN HARRIS  
clarinet

Friday, November 22, 1974, at 8:00 p.m.  
Convocation Hall, Arts Building

CONCERTO IN A MAJOR, K. 622.....W. A. Mozart

Allegro

Adagio

Rondo

Elaine Dobek, piano

THE DINNER PARTY.....Ron Hannah

Fish

Game

Drawing Room

Coffee

Talk

Eleven O'Clock

Elaine Dobek, piano

Elsie Achuff, soprano

INTERMISSION

PASSACAILLE.....A. Barthe

MAPLE LEAF RAG.....Scott Joplin

The University of Alberta Student  
Woodwind Quintet

Marianne Carefoot, flute

Hiromi Takahashi, oboe

JoEllen Harris, clarinet

Douglas Jahns, bassoon

Gerald Onciul, horn

SONATA IN Eb, OP. 120, NO. 2.....J. Brahms

Allegro amabile

Appassionato, ma non troppo allegro

Andante con moto

Elaine Dobek, piano

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This recital is presented in partial fulfillment of the requirements of the Bachelor of Music degree for Miss Harris.

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There will be a wine and cheese reception at 27 - 11612 - 79 Ave.  
following the recital. All are invited.



DEPARTMENT OF MUSIC  
TELEPHONE (403) 432-3263



THE UNIVERSITY OF ALBERTA  
EDMONTON, CANADA  
T6G 2E1

The University of Alberta  
Department of Music

presents

The Goethe Institute's Exhibit  
of  
YOUNG GERMAN COMPOSERS

A photo-montage display of contemporary German  
composers, including scores and tapes:

Fine Arts Centre Lounge  
Room 3-92 (third floor)  
Fine Arts Centre

Scores and tapes:

Music Resources Centre  
Room 2-7 (second floor)  
Fine Arts Centre

From Thursday, November 28, 1974 to Friday, December 13, 1974

Open until 9:00 p.m. daily, Monday to Friday

No admission charge





THE DEPARTMENT OF MUSIC

THE UNIVERSITY OF ALBERTA

# THE CONCERT CHOIR

LARRY COOK, chorus master

and

# THE ST. CECILIA ORCHESTRA

MICHAEL BOWIE, conductor

Friday, November 29, 1974

8:00 p.m.

Convocation Hall

Arts Building

## PROGRAM

CONCERTO GROSSO IN F MAJOR,  
OP. 6, NO. 12 ..... Arcangelo Corelli  
Adagio  
Allegro  
Sarabanda (Vivace)  
Giga (Allegro)

Ann Pelletier and Robert Hryciw, violins  
Betsy Bryden, cello

SYMPHONY NO. 2 IN B MINOR ..... Alexander Borodin  
Allegro  
Scherzo (Prestissimo)  
Andante  
Finale (Allegro)

## INTERMISSION

MESSIAH, A SACRED ORATORIO ..... George Frederick Handel

Part I:

1. Sinfonia (Overture)
2. Comfort ye my people **Recit.**
3. Ev'ry valley shall be exalted **Air**
4. And the glory of the Lord **Chorus**
5. Thus saith the Lord **Recit.**
6. But who may abide the day of his coming **Air**
7. And he shall purify **Chorus**
8. Behold, a virgin shall conceive **Recit.**
9. O thou that tellest good tidings to Zion **Air and Chorus**
10. For behold, darkness shall cover the earth **Recit.**
11. The people that walked in darkness **Air**
12. For unto us a child is born **Chorus**
13. Pifa ("**Pastoral Symphony**")
14. (a) There were shepherds abiding in the field **Recit.**  
(b) And lo, the angel of the Lord came upon them **Recit.**
15. And the angel said unto them **Recit.**
16. And suddenly there was with the angel **Recit.**
17. Glory to God **Chorus**
18. Rejoice greatly, O daughter of Zion **Air\***
19. Then shall the eyes of the blind **Recit.**
20. He shall feed his flock **Air**
21. His yoke is easy, and his burden is light **Chorus**

Jacqueline Preuss and Sandra Gavinchuk\*, sopranos

Barbara Prowse, alto

David Speers, tenor

Randal Lecky, bass

The Concert Choir  
Larry Cook, chorus master

## TEXT

### 1. Sinfonia

### 2. Recit.

Comfort ye, comfort ye My people,  
saith your God,  
Speak ye comfortably to Jerusalem,  
and cry unto her,  
that her warfare is accomplished,  
that her iniquity is pardoned.  
The voice of him that crieth in the  
wilderness;  
prepare ye the way of the Lord;  
make straight in the desert a highway  
for our God.

### 3. Air

Ev'ry valley shall be exalted,  
and ev'ry mountain and hill made low;  
the crooked straight  
and the rough places plain.

### 4. Chorus

And the glory of the Lord shall be revealed,  
and all flesh shall see it together:  
for the mouth of the Lord hath spoken it.

### 5. Recit.

Thus saith the Lord of Hosts:  
Yet once a little while and I will shake the  
heavens and the earth,  
the sea and the dry land.  
And I will shake all nations;  
and the desire of all nations shall come.  
The Lord whom ye seek,  
shall suddenly come to His temple,  
even the messenger of the covenant,  
whom ye delight in; behold, He shall come,  
saith the Lord of Hosts,

### 6. Air

But who may abide the day of His coming?  
and who shall stand when He appeareth?  
For He is like a refiner's fire.

### 7. Chorus

And He shall purify the sons of Levi,  
that they may offer unto the Lord  
an offering in righteousness.

### 8. Recit.

Behold a virgin shall conceive  
and bear a Son,  
and shall call His name Emmanuel,  
God with us.

### 9. Air and chorus

O thou that tellest good tidings to Zion,  
get thee up into the high mountain.  
O thou that tellest good tidings  
to Jerusalem,  
lift up thy voice with strength;  
lift it up, be not afraid;  
say unto the cities of Judah,  
behold your God!  
Arise, shine, for thy light is come,  
and the glory of the Lord is risen upon thee.

### 10. Recit.

For behold, darkness shall cover the earth,  
and gross darkness the people;  
but the Lord shall arise upon thee,  
and His glory shall be seen upon thee.  
And the Gentiles shall come to thy light,  
and kings to the brightness of thy rising.

### 11. Air

The people that walked in darkness  
have seen a great light;  
and they that dwell in the land of the  
shadow of death,  
upon them hath the light shined.

### 12. Chorus

For unto us a child is born,  
unto us a Son is given,  
and the government shall be upon  
His shoulder;  
and His name shall be called Wonderful,  
Counsellor, The Mighty God,  
The Everlasting Father, The Prince of Peace.

### **13. Pifa (Sinfonia pastorale)**

#### **14a. Recit.**

There were shepherds abiding in the field,  
keeping watch over their flocks by night.

#### **b. Recit.**

And, lo! the angel of the Lord  
came upon them,  
and the glory of the Lord shone  
round about them,  
and they were sore afraid.

#### **15. Recit.**

And the angel said unto them: Fear not,  
for behold, I bring you good tidings  
of great joy,  
which shall be to all people.  
For unto you is born this day in the  
city of David a Saviour,  
which is Christ the Lord.

#### **16. Recit.**

And suddenly there was with the  
angel a multitude of the heavenly  
host praising God, and saying:

#### **17. Chorus**

Glory to God in the highest, and  
peace on earth, good will towards men.

#### **18. Air**

Rejoice greatly, O daughter of Zion;  
shout, O daughter of Jerusalem!  
Behold, thy King cometh unto thee;  
He is the righteous Saviour,  
and He shall speak peace unto the heathen.

#### **19. Recit.**

Then shall the eyes of the blind be opened,  
and the ears of the deaf unstopped.  
Then shall the lame man leap as an hart,  
and the tongue of the dumb shall sing.

#### **20. Air**

He shall feed His flock like a shepherd;  
and He shall gather the lambs with His arm,  
and carry them in His bosom,  
and gently lead those that are with young.  
Come unto Him, all ye that labour,  
ye that are heavy laden, and  
He will give you rest.  
Take His yoke upon you, and learn of Him,  
for He is meek and lowly of heart,  
and ye shall find rest unto your souls.

#### **21. Chorus**

His yoke is easy, and His burthen is light.

The Department of Music  
of  
The University of Alberta  
presents

A CHAMBER MUSIC RECITAL

by

Allyn Chard, violin  
Donna Schmidt, piano

assisted by Mark Lindskoog, cello

Saturday, November 30, 1974, at 8:00 p.m.  
Fine Arts Building, Room 1-29

SONATA NO. 3 IN E MAJOR FOR VIOLIN AND CLAVIER.....Bach

Adagio

Allegro

Adagio ma non tanto

Allegro

SONATA NO. 1 FOR VIOLIN AND PIANO.....Violet Archer

Allegro ma non troppo

Largo sostenuto

Allegretto, scherzoso

TRIO NO. 1 IN D MINOR, OP. 49.....F. Mendelssohn

Molto allegro ed agitato

Andante con moto tranquillo



The Department of Music  
of  
The University of Alberta  
presents

A CHAMBER MUSIC CONCERT

Sunday, December 1, 1974, at 3:00 p.m.  
Fine Arts Building, Room 1-29

SONATA IN E MINOR FOR VIOLIN AND PIANO.....Mozart

Allegro--tempo di minuetto

Dianne Vaasjo, violin  
Beth MacIntosh, piano

TRIO, OP. 1, NO. 1.....Beethoven

Allegro

June Yusak, violin  
Frantisek Cikanek, cello  
Dawn Drews, piano

PIANO QUARTET.....Turina

Andante

Vivo

Allegretto

Nancy Koehler, violin  
Donna Daly, viola  
Diana Nuttal, cello  
Patti Rhein, piano

QUINTET IN G MINOR.....Mozart

Allegro

Anne Pelletier, violin  
Carol Hall, violin  
Susanne Letourneau, viola  
Barbara McLean, viola  
Betsy Bryden, cello

"MÄRCHENERZÄHLUNGEN".....Schumann

Lebhaft, nicht zu schnell

Lebhaft und sehr markiert

Ruhiges Tempo, mit zartem Ausdruck

Lebhaft, sehr markiert

John Mahon, clarinet  
Linda Steinbring, piano  
Susanne Letourneau, viola

TRIO IN Eb FOR HORN, VIOLIN AND PIANO.....Brahms

Andante

Scherzo

Adagio mesto

Finale

Gerald Onciul, horn  
Anne McDougal, violin  
Karen McNaughton, piano



THE UNIVERSITY OF ALBERTA

# CONCERT BAND

and

# STAGE BAND

Fordyce Pier, conductor

Sunday, December 1, 1974 at 3:00 p.m.

Students' Union Theatre

A SYMPHONIC PRELUDE ..... Alfred Reed

SINFONIA FOR BAND ..... Frank Erickson

A CURSE AND A BLESSING ..... Henry Cowell

The Curse of Balor of the Evil Eye

The Blessing of Lugh of the Shining Face

Tom Smyth, assistant conductor

PETITE SUITE ..... Bela Bartok

(trans. Cushing)

Walachian Dance

Mourning Song

Ukrainian Song

Slow Melody

Bag Pipe

Melody for Clarinets

Hungarian Dance

## INTERMISSION

BLUES FOR BILLIE D. ..... Bob Seibert

GAZA STRIP ..... Joseph Scianni

WALK ON WATER ..... Neil Diamond

BASIE, STRAIGHT AHEAD ..... Sammy Nestico

\* \* \*

VARIATIONS ON WE THREE KINGS ..... Al Cobine

MARCH MILITAIRE FRANCAISE ..... Camille Saint-Saens  
(arr. Lake)

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### COMING EVENTS:

Sunday, December 8, 1974 at 7:30 p.m. in All Saints' Cathedral—The University of Alberta Department of Music will present its annual Christmas Concert featuring festive music performed by The St. Cecilia Orchestra, The Concert Choir, The Madrigal Singers, and various Brass Ensembles. There is no charge.

## THE UNIVERSITY OF ALBERTA CONCERT BAND

### *Piccolo*

Betty Blommaert

### *Flutes*

James Kaiser  
Anna Unyk  
Kurt Markstrom  
Bob Rosen  
Patty Weise  
Lisa Olsen  
Marcy Hill  
Susan Gamache  
Barbara Zarowny

### *Oboe*

Colleen Goodrich

### *Clarinets*

Janet Bouey  
Gerry Buccini  
Janet Andrews  
Murray Dineen  
Terry Lake  
Ron Hartwell  
Sandra Toth  
Wendell Samoil  
Elizabeth Duncan  
Ann Davey  
Ann Fraser  
Sally Mohr  
Heather Marshall  
Jack Dowling

### *Bass Clarinets*

JoEllen Harris  
Camille Galloway

### *Bassoon*

Beverly Rutledge

### *Alto Saxophones*

Gail Larsen  
Ken Myers  
Dennis Adcock  
Jo Ann Holditch  
Lincoln Frey  
Martha McCullough  
Bernie Korzan

### *Tenor Saxophones*

Jamey Galloway  
Orest Warchola

### *Cornets*

Tom Smyth  
Robin Speers  
Al Jones  
Brian Tymko  
Brian Asselstine  
Ron Baptiste  
Joedy Missal  
Linda Sutherland  
Robert Ritchie  
Phil Nagy

### *Trumpets*

Gerald Achtymichuk  
Samuel Abraham

### *French Horn*

James Haaf  
Linda Unverricht  
Garth Archer  
Joan Greabeiel  
Ron Gegolick

### *Trombones*

Jeff Curry  
Renate Werner  
John Thompson

### *Baritones*

Joanne Danforth  
Milton Davies

### *Tubas*

Don Scott  
Peter Holt  
David Dutka

### *Percussion*

Bruce Robin  
Lynn Welling  
Ichiro Fujinaga  
Gordon Johnston  
Tom Parada

## THE UNIVERSITY OF ALBERTA STAGE BAND

### *Saxophones*

Ken Myers  
Larry Grudzinski  
Bill Jamieson  
Alan Clarke  
Rick Hart

### *Trumpets*

Neil Corlett  
Roy Townend  
Cameron Willis  
Wendy Grasdal  
Brian Tymko

### *Trombones*

David Archer  
Rod Giebelhaus  
Mark Johnson  
Chris Taylor  
Al Garber

### *Piano*

Garth Archer  
James Hodgkinson

### *Guitar*

Michael Cannon

### *Bass*

Ron Hartwell

### *Drums*

John McCormick

The Department of Music  
of  
The University of Alberta  
presents

JOHN MAHON  
clarinet

Wednesday, December 4, 1974, at 5:00 p.m.  
Convocation Hall, Arts Building

MARCHENERZÄHLUNGEN, OP. 132.....Robert Schumann  
Lebhaft, nicht zu schnell  
Lebhaft und sehr markiert  
Ruhiges Tempo, mit zartem Ausdruck  
Lebhaft, sehr markiert

Susanne Letourneau, viola  
Linda Steinbring, piano

SIX GERMAN SONGS, OP. 103.....Louis Spohr  
Sei still mein Herz  
Zwiegessang  
Sehnsucht  
Wiegenlied  
Das heimliche Lied  
Wach auf

Jacqueline Preuss, soprano  
Karen McNaughton, piano

SONATA FOR CLARINET AND PIANO.....Arnold Bax  
Molto moderato  
Vivace  
Karen McNaughton, piano

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This recital is presented in partial fulfillment of the requirements  
of the Bachelor of Music degree for Mr. Mahon.

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# The Edmonton Chamber Music Society

presents

## LASZLO VARGA, Violoncello ISOBEL MOORE, Piano

### PROGRAM

SONATA IN A MAJOR, OPUS 69 (1808) . . Ludwig van Beethoven  
(1770 - 1827)

Allegro ma non tanto  
Scherzo: Allegro molto  
Adagio cantabile  
Allegro vivace

SONATA IN A MINOR, "ARPEGGIONE" (1824) . . Franz Schubert  
(1797 - 1828)

Allegro moderato  
Adagio  
Allegretto

### INTERMISSION

SONATA, OPUS 8 FOR  
UNACCOMPANIED VIOLONCELLO . . . . . Zoltán Kodály  
(1882 - 1967)

Allegro maestoso ma appassionato  
Adagio  
Allegro molto vivace

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Wednesday, December 4, 1974  
8:30 p.m.

Convocation Hall  
The University of Alberta

Program courtesy of: Canadiana Galleries  
10414 Jasper Avenue  
Phone 424-4244

Next concert: The Cassenti Players, Wednesday, January 22, 1975



THE UNIVERSITY OF ALBERTA

*Department of Music*

# Christmas Concert

THE CONCERT CHOIR

Larry Cook, conductor

THE ST. CECILIA ORCHESTRA

Michael Bowie, conductor

THE UNIVERSITY OF ALBERTA  
BRASS QUARTET



*Sunday, December 8, 1974, 7:30 p.m.  
All Saints' Cathedral*

# *Program*

<i>La Spiritata</i> . . . . .	<i>G. Gabrieli</i>
	<i>The University of Alberta Brass Quartet</i>
	<i>Trumpets: Roy Townend, Cameron Willis</i>
	<i>Trombones: Jeff Curry, Rod Giebelhaus</i>
<i>English Carols of 13th - 15th Centuries</i>	
Veni, Redemptor gencium	
There is no rose	
Quid Petis O Fili (Richard Pygott)	
Nowell Syng We Bothe Al and Som	
	<i>The University of Alberta Madrigal Singers</i>
<i>Concerto Grosso in F Major, Op. 6, No. 12</i> . . . . .	<i>A. Corelli</i>
Adagio—Allegro—Adagio—Vivace—Giga	
	<i>The St. Cecilia Orchestra</i>
<i>Legend</i> . . . . .	<i>Houston Bright</i>
<i>Praeludium</i> . . . . .	<i>Jan Koetsier</i>
	<i>The University of Alberta Brass Quartet</i>
<i>O Magnum Mysterium</i> . . . . .	<i>G. Gabrieli</i>
<i>The Angel to the Shepherds</i> . . . . .	<i>J. Topff</i>
<i>Noel</i> . . . . .	<i>John Shandro</i>
<i>I Saw Three Ships</i> . . . . .	<i>arr. D. Willcocks</i>
	<i>The Concert Choir</i>
<i>Messiah, Part I (Excerpts)</i> . . . . .	<i>G. F. Handel</i>
Overture	
There Were Shepherds Abiding in the Field (Soprano)	
Glory to God (Chorus)	
Rejoice Greatly, O Daughter of Zion (Soprano*)	
Then shall the Eyes of the Blind be Opened (Alto)	
He shall Feed His Flock (Soprano and Alto)	
For Unto Us a Child is Born (Chorus)	
	<i>Jacqueline Preuss and Sandra Gavinchuk*, sopranos</i>
	<i>Barbara Prowse, alto</i>
	<i>The Concert Choir</i>
	<i>The St. Cecilia Orchestra</i>
<i>Three Christmas Carols</i> . . . . .	<i>arr. D. Willcocks</i>
O come, all ye faithful	
God rest ye merry, gentlemen	
Hark, the herald angels sing	
	<i>The Concert Choir, The St. Cecilia Orchestra and the Audience</i>

# *Christmas Carols*

## **O COME, ALL YE FAITHFUL**

O come, all ye faithful,  
Joyful and triumphant,  
O come ye, O come ye to Bethlehem;  
Come and behold him  
Born the King of Angels:  
*O come, let us adore him,*  
*O come, let us adore him,*  
*O come, let us adore him,*  
*Christ the Lord!*

God of God,  
Light of Light,  
Lo! he abhors not the Virgin's womb;  
Very God,  
Begotten, not created:  
*O come, etc.*

Sing, choirs of angels,  
Sing in exultation,  
Sing, all ye citizens of heav'n above;  
Glory to God  
In the highest:  
*O come, etc.*

Yea, Lord, we greet thee,  
Born this happy morning,  
Jesu, to thee be glory giv'n;  
Word of the Father,  
Now in flesh appearing:  
*O come, etc.*

## **GOD REST YOU MERRY, GENTLEMEN**

God rest you merry, gentlemen,  
Let nothing you dismay,  
For Jesus Christ our Savior  
Was born upon this day,  
To save us all from Satan's power  
When we were gone astray:  
*O tidings of comfort and joy,*  
*Comfort and joy,*  
*O tidings of comfort and joy.*

From God our heav'nly Father  
A blessed angel came,  
and unto certain shepherds  
Brought tidings of the same,  
Now that in Bethlehem was born  
The Son of God by name:  
*O tidings of comfort and joy,*  
*Comfort and joy,*  
*O tidings of comfort and joy.*

Now to the Lord sing praises,  
All you within this place,  
And with true love and brotherhood  
Each other now embrace;  
This holy tide of Christmas  
All others doth deface:  
*O tidings of comfort and joy,*  
*Comfort and joy,*  
*O tidings of comfort and joy.*

## HARK! THE HERALD ANGELS SING

Hark! the herald angels sing  
Glory to the new-born King;  
Peace on earth and mercy mild,  
God and sinners reconciled:  
Joyful all ye nations rise,  
Join the triumph of the skies,  
With th'angelic host proclaim,  
Christ is born in Bethlehem.  
*Hark! the herald angels sing  
Glory to the new-born King.*

Christ, by highest heav'n adored,  
Christ, the everlasting Lord,  
Late in time behold him come  
Off-spring of a virgin's womb:  
Veiled in flesh the God-head see,  
Hail th'incarnate Deity!  
Pleased as man with man to dwell,  
Jesus, our Emmanuel.  
*Hark! the herald angels sing  
Glory to the new-born King.*

Hail the heav'n-born Prince of Peace!  
Hail the Sun of Righteousness!  
Light and life to all he brings,  
Risen with healing in his wings;  
Mild he lays his glory by,  
Born that man no more may die,  
Born to raise the sons of earth,  
Born to give them second birth.  
*Hark! the herald angels sing  
Glory to the new-born King.*

THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
presents  
A LECTURE RECITAL  
**RECUERDOS DE ESPAÑA**  
Part One

by  
Alexandra Munn, pianist  
assisted by Jacqueline Preuss, soprano

Sunday, December 8, 1974, at 2:30 p.m.  
Room 1-23, Fine Arts Building

music by Joaquin Turina (1882-1949)

**EL FARO DE CÀDIZ (SILHOUETTES, OP. 70)**

**TOCATA Y FUGA (CIELO PIANÍSTICO)**

**DANZAS GITANES, OP. 55**  
(First book)

Zambra  
Danza de la Seducción  
Danza ritual  
Generalife  
Sacro-monte

**CANTO A SEVILLA (poems by Jose Muñoz San Roman)**

Preludio  
Semana Santa  
Las Fuentecitas del Parque  
Noche de Feria  
El Fantasma  
La Giralda  
Ofrenda

---

The remaining lecture-recitals in this series will be presented by Professor Munn on Sunday, February 23, 1975, at 2:30 p.m. in Fine Arts Room 1-23 (assisted by Ernesto Lejano, pianist); and Sunday, March 23, 1975, at 2:30 p.m., also in Fine Arts Room 1-23 (assisted by Jacqueline Preuss, soprano).



CANTO A SEVILLA  
(Song to Seville)

Seville

Seville, flower of passion  
In the gardens of Heaven:  
Seville, voices of longing  
In blessedly fertile lands.

Her Guadalquivir river  
Both smile and garland,  
Is singing her songs  
To the sea, in an immortal rhythm.

Her light, which blinds, gleams  
In waves of dawn (whiteness)  
And is already a sea of flashes of lightning  
Or an ocean of suns.

Her exquisitely elegant Giralda  
Made of lace and dream,  
Seems as though it were of flesh and bone  
Pink and carmine, of one heart.

And her dark-complexioned women  
Are in their charms, in the end,  
Like daughters of the Graces,  
And like April muses.

The bright lights of her sky  
Are the glances of God himself  
Who in their beauty delights  
Lights of Eden and paradise.

In her gardens the spring  
Miracles, are wonders:  
In her rose trees, are the roses  
Like divine thoughts.

And in the chattering of her women  
There are musical harmonies,  
As if love would compose  
With sweet kisses his poetry.

Preludio  
(sung)

The Town Crier's Announcement

The town crier's announcement is like a  
Flower of ingenuity in the lips,  
And goes in the wings of the wind  
Like warbling of birds.  
Through the narrow little street  
All seems a miracle  
Of harmonies and gracefulness,  
Of witticisms and charms.  
From the people's soul has  
The frank laughter and weeping,  
And is the crier's announcement for the town  
Like the saying of a charm.  
Thus sings the one who announces  
The flowers, with the basket under his arm:  
"For the ladies  
I bring carnations  
As red as the heart...  
I bring wallflowers and marigolds,  
And I carry flowers of passion.

In my arm I carry  
A whole garden  
Green basil,  
White jasmine.  
The beautiful orange blossoms,  
Big roses, dwarf roses, moonworts  
And the larkspurs.  
To the pinks,  
To the Madonna lilies,  
To the white spikenards  
And the honeysuckle;  
To the white bell flowers  
Like little dots in the blue sky,  
Like the eyes of the girl I love,  
Who is spring,  
And youthfulness...  
Make a wish ladies:  
I have flowers  
Of all colours."

Semana Santa  
(sung)

April's Fair

April's Fair: Spring,  
Poetry everywhere  
And everywhere happiness  
From Seville, in Spring,  
Abundance in the Real  
--Cattle and more cattle--  
Next to the cow, the calf,  
And among untamed ponies  
The Easter young lamb  
Brilliance and little bells;  
Like flames and carnations  
--Burning hearts--  
Mantillas and trimmings  
Among the blond laces pinned.  
In the exhibition stand, where labours  
The hand in a little time,  
Song is all word  
Inspirer of love.

Wine kindles love.  
And kindles fantasy,  
And, from the narrow glass of wine to the glow  
Shines happiness even more.  
Songs, guitars and love  
Among exotic dances;  
Laughter, envy and jealousy...  
And the Sevillian girls and flowers  
Of the heavenly gardens  
Which God plants in the skies (or heavens).  
Bullfights: golden colours/  
Of the bull-ring in the sand;  
In the bull's blood  
Fire, and in the play with the cape  
Of the bullfighters, treasure  
Of elegance and gallantry...  
Bullfights: golden colours/  
Fire, blood and happiness.

Las fuentecitas del Parque  
(sung)

### Night of Seville

Seville's night,  
Magic and fragrant...  
In the sky shines  
The bewitched moon.  
The narrow streets  
Smell like fragrance  
From Moorish spikenards,  
And Christian roses.  
Mystery hangs abour  
By the crossroad,  
To the jealous love  
And the pirate/illicit/love,  
And in the lonely places,  
The magic guitar  
Moans, through the fingers  
Of an afflicted soul.  
"Night of my undoing:  
The sky was all moon  
And the ground all flower."

The girl who strives  
Behind the window  
To captivate him,  
To love that passes,  
Which has in the eyes

The lights of dawn  
And has knives  
In sweet glances.  
The dark-complexioned girl  
With the charm of a gypsy  
Entrusts to the wind  
Her bitter doubts:  
"Castles in the air...  
Love which worked them  
Went away, and nobody wants them."  
The Triana lad  
Who appears from behind branches.  
Lover of the prettiest  
Of the country girls,  
Before a little balcony  
Of worked gratings,  
Like his horse  
His impetuosity stops  
Singing this song  
Simple and gay:  
"The Seville gardens  
Have the spirit of a woman,  
Perfume like that of the macarena  
Which smells like spikenards and  
carnations."

### Noche de Feria (sung)

#### The Santa Cruz District

The Santa Cruz quartet  
Smells like lemon trees;  
Murmur of flowing water  
Of serene springs;  
Loves which burn  
In the fire of jealousy;  
Brightness in the day  
Like that of flames of a great fire,  
And in the night, moonlight  
Silvery light of dark eyes,  
Through the old streets wander,  
In the wings of silence  
Like a sad soul in pain,  
Spirits of other times:

Of Jews and Moors,  
Of the Padilla girl and Don Pedro,  
And the rumour of the water has  
An echo of fencing swords,  
In the gratings of their houses  
The words are secrets,  
And in the lips of the lovers  
Conjurations and magical spells,  
Love which hangs about  
It is not just a desire, it 's a dream,  
And life in a bewitched world.  
Oh, Santa Cruz district,  
All Love, magic spell and mystery.

### El Fantasma (sung)

#### The Grating

Filigree of wrought-iron which chisels forged  
With the supreme magic of an ideal artist  
It's the grating in which burn, like flames, carnations  
And where the secret of immortal love is kept.  
Open field to the struggle between two hearts  
Which would each other with glances like sharp knives  
Under the moonlight or among the storm clouds  
Of fiery tempests of jealousy unleashed.  
Oh grating, which hides the green lattice!  
The mysterious night of loneliness made,  
And subtle curtains of blooming rose-trees...  
Is your blooming setting, alter of the happiness,  
An quiver where keep his more accurate arrow,  
To wold hearts, the advantageous love.

### La Giralda (sung)

THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
presents

# BEETHOVEN CYCLE

The Ten Sonatas for Pianoforte and Violin

Lawrence Fisher, violin

Helmut Brauss, piano

## SECOND CONCERT

Friday, December 13, 1974 at 8:00 p.m.

Convocation Hall, Arts Building

## P R O G R A M

### SONATA, OPUS 24, "SPRING" (1801)

Allegro

Adagio molto espressivo

Scherzo—Allegro molto

Rondo—Allegro ma non troppo

### SONATA, OPUS 12, NO. 2 (1798)

Allegro vivace

Andante piu tosto Allegretto

Allegro piacevole

## I N T E R M I S S I O N

### SONATA, OPUS 12, NO. 3 (1798)

Allegro con spirito

Adagio con molt' espressione

Rondo—Allegro molto

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The next concert in this series will be presented on February 14, 1975, and will consist of the three sonatas of Opus 30.





THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

*January to April, 1975*

Concert Season

All concerts listed in this brochure are free and are held in Convocation Hall, Arts Building, The University of Alberta campus, unless otherwise stated. In addition to the concerts listed below, the Department of Music also sponsors numerous recitals by student soloists at both the graduate and undergraduate level. For further details about all concerts, write to the Department of Music, The University of Alberta, Edmonton, or telephone 432-3263.

Programs are subject to cancellation or change without notice.

## Schedule of Events

*Sun., January 5 2:30 p.m.	Recital by pianist Albert Krywolt.	Mon., February 17 8:00 p.m.	An evening of Mozart featuring the Sinfonia Concertante in Eb major for violin, viola, and orchestra; and the Piano Concerto in Eb major, K. 449. Soloists David Zweifel, violin, Marywayne Bush, viola, and Janet Scott, piano, will be accompanied by the St. Cecilia Chamber Orchestra.
Sun., January 19 8:00 p.m.	EXPLORATIONS series—staff and students of the Department of Music present Weber's Concerto, Op. 24; Sasonkin's Sonata for Violoncello and Piano; Arnold's Three Chanties for Wind Quintet; and Mahler's Kindertotenlieder.	Thurs. and Fri., February 20 and 21 7:00 p.m.	Concerto Workshop Concerts featuring student soloists from the Department of Music, accompanied by the St. Cecilia Orchestra.
*Wed., January 22 8:30 p.m.	The Edmonton Chamber Music Society presents the Cassenti Players. Members only.	Sat., April 12 8:00 p.m.	Graduate Recital—Master of Music candidate Jacqueline Preuss, soprano.
Fri., January 24 8:00 p.m.	Students in the Piano Division of the Department of Music present a Two-Piano Recital.	*Sat., and Sun., April 19 and 20 8:00 p.m.	Richard Eaton Singers, conducted by Larry Cook, Assistant Professor of Music, in All Saints' Cathedral. There will be an admission charge.
Sun., January 26 8:00 p.m.	Classical guitar recital by Peter Higham, graduate student in the Department of Music.	Tues., April 22 8:00 p.m.	Graduate Recital—Master of Music candidate Peter Rudolfi, cellist.
Tues., January 28 8:00 p.m.	Graduate Recital—Master of Music candidate, Elmer Riegel, pianist.	Wed., April 30	Staff Recital—Brian Johnson, percussionist.
Wed., January 29 8:00 p.m.	Staff Recital—Ryan Selberg, cellist.	Sun., February 23 2:30 p.m.	Pianist Alexandra Munn, Associate Professor of Music, will present the second in a series of three Lecture-Recitals entitled <i>Recuerdos de Espana</i> . The lecture-recital will take place in Room 1-23, Fine Arts, and Miss Munn will be assisted by Ernesto Lejano, pianist.
Wed. and Thurs., February 5 and 6 8:00 p.m.	The Voice/Opera Division of the Department of Music presents a fully-staged performance of Mozart's Così Fan Tutte. The performance will be accompanied by the St. Cecilia Orchestra. Tickets will be available from the Department of Music office, Fine Arts 3-28, and at the door.	Sun., March 2 8:00 p.m.	Staff Recital—Ryan Selberg, cello, and Janet Scott, piano.
Mon., February 10 8:00 p.m.	A Recital of Chamber Music by students in the Department of Music.	Mon., March 3 8:00 p.m.	A Recital of Chamber Music by students in the Department of Music.
Thurs., February 13 8:00 p.m.	Staff Recital—Ryan Selberg, cellist.	Sat., March 8 8:00 p.m.	The University of Alberta Madrigal Singers, conducted by Larry Cook, Assistant Professor of Music.
Fri., February 14 8:00 p.m.	The third concert in the series of four featuring the Violin and Piano Sonatas of Beethoven. Performers Helmut Brauss, pianist, and Lawrence Fisher, pianist, will perform the three Sonatas, Op. 30.	Sun., March 9 8:00 p.m.	Staff Recital—Helmut Brauss, Associate Professor of Music.
Sun., February 16 8:00 p.m.	EXPLORATIONS series—staff and students of the Department of Music present Miguel Sandoval's Cantos de Espana; Forsyth's Wind and Rain; Seiber's Chamber Cantata: Three Fragments from James Joyce's "Portrait of the Artist as a Young Man"; Casella's Serenata for clarinet, bassoon, trumpet, violin and cello; Zimmerman's Psalmkonzert for choir and instruments; and Archer's Sonata for Oboe and Piano.	Fri., March 14 8:00 p.m.	Graduate Recital—Master of Music candidate, Julie Lemon, pianist.
		Sun., March 16 3:00 p.m.	The University of Alberta Symphonic Wind Ensemble, conducted by Fordyce Pier, Assistant Professor of Music.

## Schedule of Events (*continued*)

<i>Sun., March 16</i>	An evening of chamber music featuring the Piano Trios of Beethoven ("Archduke") and Schubert. Soloists will be Marnie Giesbrecht, piano; David Zweifel, violin; and Barbara Morris, cello.	<i>Tues., March 25</i>	The Voice/Opera Division will present an evening of staged and semi-staged opera excerpts.
<i>Sat., March 22</i>	The University of Alberta Concert Choir, conducted by Larry Cook, Assistant Professor of Music.	<i>*Wed., March 26</i>	The Edmonton Chamber Music Society presents the University of Alberta String Quartet. Members only.
<i>Sun., March 23</i>	Pianist Alexandra Munn, Associate Professor of Music, will present the final Lecture-Recital in the series of three entitled <i>Recuerdos de Espana</i> . The lecture-recital will take place in Room 1-23, Fine Arts, and Miss Munn will be assisted by Jacqueline Preuss, soprano.	<i>Fri., April 4</i>	The University of Alberta St. Cecilia Orchestra, conducted by Michael Bowie, Associate Professor of Music.
<i>Sun., March 23</i>	The University of Alberta Concert Band, conducted by Fordyce Pier, Assistant Professor of Music.	<i>Fri., April 11</i>	Final concert in the series featuring the Piano and Violin Sonatas of Beethoven. Performers Helmut Brauss, pianist, and Lawrence Fisher, violinist will perform Sonatas Op. 12, No. 1; Op. 23; and Op. 96.

\* indicates concerts by non-Department of Music organizations



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

# EXPLORATIONS

Sunday, January 19, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

SONATA FOR VIOLONCELLO AND PIANO ..... Manus Sasonkin

Andante mesto

Tempo di minuetto un poco scherzando

Vivace ma non troppo

Ryan Selberg, cello  
Edward Lincoln, piano

THREE SEA CHANTIES ..... Malcolm Arnold

Allegro con brio

Allegretto simple

Allegro vivace

Joan Pecover, flute  
Dayna Fisher, oboe  
Ernest Dalwood, clarinet  
Eddy Bayens, bassoon  
Gloria Ratcliffe, horn

## INTERMISSION

CONCERTO, OP. 24 FOR NINE INSTRUMENTS ..... Anton Webern

Etwas lebhaft

Sehr langsam

Sehr rasch

Joan Pecover, flute  
Dayna Fisher, oboe  
Ernest Dalwood, clarinet

Fordyce Pier, trumpet  
Gloria Ratcliffe, horn  
Malcolm Forsyth, trombone

Thomas Rolston, violin  
Michael Bowie, viola  
Janet Scott, piano

Alfred Strombergs, conductor

KINDERTOTENLIEDER ..... Gustav Mahler

Nun will die Sonn' so hell aufgeh'n

(*Once More the Sun Would Gild the Morn*)

Nun seh' ich wohl, warum so dunkle

(*Ah, Now I Know Why Oft I Caught You Gazing*)

Wenn dein Mütterlwin

(*When Thy Mother Dear*)

Oft Denk' Ich, Sie sind nur ausgegangen

(*I Think Oft, They've Only Gone A Journey*)

In diesem Wetter

(*In Such a Tempest*)

Bernard Turgeon, baritone  
Ernest Lejano, piano

Commentary by Dr. Michael Roeder

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The next concert in the EXPLORATIONS series will be on Sunday, February 16, 1975, at 8:00 p.m. in Convocation Hall.



## SONATA FOR VIOLONCELLO AND PIANOFORTE

MANUS SASONKIN  
(1930- )

The Sonata for Violoncello and Pianoforte was composed during the spring of 1959, and recomposed during the summer of 1973. The process of recomposition was extensive; this was no mere revision, but, (rather) a totally new piece which was predicated upon themes from an earlier piece. And, in the course of revision, many of these themes were altered (oftentimes quite drastically), and an entire new movement was added.

The first movement in this second (and, it is to be hoped, final) version of the sonata combines the formal design of a traditional sonata with the character of a slow movement. There are two contrasting thematic groups, a development of those thematic groups, and (finally) a modified restatement of them. But all of this takes place in a half-lit world (whether dawn or twilight remains unspecified); the mood is somber, bleak, introspective, pessimistic, tinged with morbidity. The piece is a threnody.

The second movement is a minuet and trio, heavily interlaced with irony; several melodic and harmonic formulae which are characteristically associated with sweetness and sentimentality are paraded in a venue which strips them of their associations.

Levity intrudes into the Finale, which is a kind of rondo; but the levity is restrained and circumspect, and the intrusion is not a lengthy one. Following a vigorous climax, the music subsides into an autumnal lyricism, unbroken except for two brusque chords at the very end.

## THREE SEA SHANTIES

MALCOLM ARNOLD  
(1921- )

The music of Arnold is invariably sufficiently conventional in style as to render commentary superfluous. This is not to suggest that it lacks individuality, for this would be quite untrue. There is almost always a lightheartedness, a good humour, a wit both subtle and robust, which has earned the composer an international reputation for a style and sound which is unmistakably his own.

A brilliant trumpeter, he was for many years principal trumpet in the London Philharmonic Orchestra, a career which has obviously helped shape his development as a composer.

## CONCERTO, OPUS 24 (1934)

ANTON VON WEBERN  
(1883-1945)

Of Schoenberg's two most illustrious pupils, Webern was the one who carried the serialist "method" to its apparent limits from a purely intellectual point of view. As a result, a great repellent barrier seems to envelope his music, and it is well to recall the composer's own words, "Now for the first time it is possible to compose with free imagination, without restraint - except that of the series. It is paradoxical: full freedom has only become possible through this unexampled control!"

The micro-structures within structures in the use of twelve notes is certainly formidable. Here is the tone-row to which every note is accountable:

It will be seen that b is the retrograde inversion of a, c is the retrograde of a, and d the inversion of a. The readily-apparent manifestation of this is the profusion of three-note interjections from all instruments in the first and third movements, while in the second, everything proceeds in groups of two.

Out of all this comes an austere and strange musical ethos which holds its undeniable fascination in the level of pure sound.

# KINDERTOTENLIEDER

Nun will die Sonn' so hell aufgehn,  
Als sei kein Unglück die Nacht geschehn.  
Das Unglück geschah nur mir allein,  
Die Sonne, sie scheinet allgemein.  
Du musst nicht die Nacht in dir verschränken,  
Musst sie ins ew'ge Licht versenken.  
Ein Lämplein verlosch in meinem Zelt,  
Heil sei dem Freudenlicht der Welt!

The sun will rise as brightly now  
As though the night had brought no tragedy.  
The tragedy is mine alone,  
The sun, it shines for everyone.  
You must not let the night engulf you,  
Must change it to eternal light.  
A light extinguished in my tent,  
Hail to the joyous light of day!

Nun seh' ich wohl, warum so dunkle Flammen  
Ihr sprühet mir in manchem Augenblicke,  
O Augen!  
Gleichsam um voll in einem Blicke  
Zu drängen eure ganze Macht zusammen.  
Doch ahnt' ich nicht, weil Nebel mich umschwammen,  
Gewoben vom verblassenden Geschicke,  
Dass sich der Strahl bereits zur Heimkehr schicke,  
Dorthin, von wannen alle Strahlen stammen.  
Ihr wolltet mir mit eurem Leuchten sagen:  
Wir möchten nah dir bleiben gerne,  
Doch ist uns das vom Schicksal abgeschlagen.  
Sieh uns nur an, denn bald sind wir dir fern!  
Was dir nur Augen sind in diesen Tagen,  
In künftigen Nächten sind es dir nur Sterne.

Oh, now I understand why such dark flames  
Sparkled from you to me so many times,  
Dear eyes!  
It is as though in one long gaze  
You concentrated all your power to love.  
Alas, I did not know, blinded by mist,  
A web with which cruel fate had dulled my senses,  
That this bright ray was homeward turned already  
To there, from where all light is sent to us.  
You wanted with your shining glow to tell me:  
We would be happy to stay near you,  
But this, alas, the fates have not permitted.  
Behold us now, for soon we shall be far!  
What in these days are only eyes to you  
In future nights to you will be but stars.

Wenn dein Mütterlein  
Tritt zur Tür herein  
Und den Kopf ich drehe,  
Ihr entgegensehe,  
Fällt auf ihr Gesicht  
Erst der Blick mir nicht,  
Sondern auf die Stelle  
Näher nach der Schwelle,  
Dort wo würde dein  
Lieb Gesichtchen sein,  
Wenn du freudenhelle  
Trätest mit herein  
Wie sonst, mein Töchterlein.

When your mother now  
Comes into the room  
And I turn my head  
That I may welcome her,  
Not upon her face  
Does my glance first fall,  
But much lower down,  
Nearer to the threshold,  
Where I used to see  
Your beloved face  
When you, bright and gay,  
Came in by the door  
With her, my darling daughter.

Wenn dein Mütterlein  
Tritt zur Tür herein  
Mit der Kerze Schimmer,  
Ist es mir, als immer  
Kämst du mit herein,  
Huschest hinterdreen  
Als wie sonst ins Zimmer.

When your mother now  
Comes into the room  
With the glowing candle,  
I still feel as though  
You were coming too,  
Gliding in behind her,  
As you used to do.

O du, des Vaters Zelle  
Ach zu schnelle  
Erloschner Freudenschein!

Oh you, your father's comfort,  
Alas, too soon  
Extinguished light of joy!

Oft denk' ich, sie sind nur ausgegangen!  
Bald werden sie wieder nach Hause gelangen!  
Der Tag ist schön! O sei nicht bang!  
Sie machen nur einen weiten Gang.  
Ja wohl, sie sind nur ausgegangen  
Und werden jetzt nach Hause gelangen.  
O sei nicht bang, der Tag ist schön!  
Sie machen nur den Gang zu jenen Höhn!  
Sie sind uns nur vorausgegangen  
Und werden nicht wieder nach Hause verlangen!  
Wir holen sie ein auf jenen Höhn im Sonnenschein!  
Der Tag ist schön auf jenen Höhn!

I often think that they have just gone out!  
That very soon they will come home again!  
The day is fine! Be not afraid!  
They have only gone for a long walk,  
Yes, they just went out for a stroll  
And soon they will come home again.  
Be not afraid, the day is fine!  
They are taking a walk to yonder heights!  
They have but gone ahead of us  
And will not want to come home again!  
We will catch them up on yonder heights  
in bright sunshine!  
The day is fine on yonder heights!

In diesem Wetter, in diesem Braus,  
Nie hätt' ich gesendet die Kinder hinaus;  
Man hat sie getragen hinaus,  
Ich durfte nichts dazu sagen.  
In diesem Wetter, in diesem Saus,  
Nie hätt' ich gelassen die Kinder hinaus,  
Ich fürchtete, sie erkranken,  
Das sind nun eitle Gedanken.  
In diesem Wetter, in diesem Graus,  
Nie hätt' ich gelassen die Kinder hinaus,  
Ich sorgte, sie stürzen morgen,  
Das ist nun nicht besorgen.  
In diesem Wetter, in diesem Saus, in diesem Braus,  
Sie ruhn als wie in der Mutter Haus,  
Von keinem Sturme erschrecket,  
Von Gottes Hand bedeckt.

In this weather, in this storm  
I would never have let the children go out;  
They carried them away,  
And I could not protest.  
In this weather, in this wind  
I would never have let the children go out  
For fear they might fall ill,  
But these are idle thoughts.  
In this weather, in this horror  
I would never have let the children go out,  
I would fear they might die tomorrow.  
This fear I have no longer.  
In this weather, in this wind, in this storm  
They rest as if in their mother's house,  
Not frightened by any tempests,  
Protected by God's hand.

# The Edmonton Chamber Music Society

presents

## THE CASSENTI PLAYERS

Taras Gabora, David Zafer, violins  
Gerald Stanick, viola  
Malcolm Tait, violoncello  
Robert Meyer, double bass

Paul Grice, clarinet  
George Zukerman, bassoon  
Robert Creech, French horn

### PROGRAM

SEPTET, OPUS 20 ..... Ludwig van Beethoven  
(1770-1827)

Adagio-Allegro  
Adagio  
Tempo di menuetto  
Theme and variations  
Scherzo  
Andante-Presto

### INTERMISSION

OCTET, OPUS 166 ..... Franz Schubert  
(1797-1828)

Adagio-Allegro  
Andante un poco mosso  
Scherzo: Allegro vivace  
Andante con variazione  
Menuetto  
Andante molto-Allegro-Allegro molto

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Wednesday, January 22, 1975  
8:30 p.m.

Convocation Hall  
The University of Alberta

Programs courtesy of: Cartmell Books  
10457 Jasper Avenue  
Phone 429-1160

Next concert: The University of Alberta String Quartet and Guests, Zoltán Székely (violin) and Cheryll Melott (violoncello)

Wednesday, March 26, 1975.



The Department of Music

of

The University of Alberta

presents

AN EVENING OF TWO PIANO MUSIC

Friday, January 24, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

Sonata, K. 448, D major

W. A. Mozart

Allegro con spirito  
Andante  
Allegro molto

Teresa Starchuck, Naida Archer

Sonata (1942)

Paul Hindemith

I Glockenspiel - Maestoso  
II Allegro  
III Kanon - Lento  
IV Recitativ - A piacere  
V Fuge - Moderato

Karen McNaughton, Donna Schmidt

INTERMISSION

Petite Suite (1888) Arr. Henri Busser

Claude Debussy

I En Bateau - Andantino  
II Cortege - Moderato  
III Menuet - Moderato  
IV Ballet - Allegro giusto

Cedric Abday, Carlene Mercer

Sonata, Op. 34bis, F minor

Johannes Brahms

Allegro non troppo  
Andante, un poco adagio  
SCHERZO - Allegro  
FINALE - Poco sostenuto  
Allegro non troppo

Paul Dykstra, Frank Pellizzari

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COMING EVENTS: The Voice/Opera Division of the Department of Music will present Mozart's Così Fan Tutte on February 5, 6, at 8:00 p.m.



**University of Alberta**  
**Department of Music**

**Wednesday 5 February 1975**

**Thursday 6 February 1975**

**at 8.00 p.m.**

**Convocation Hall**

**Arts Building**

**Sunday 9 February 1975**

**at 7.30 p.m.**

**Notre Dame**

**Junior High School**

**Bonnyville**

**MOZART**

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**COSI  
FAN  
TUTTE**

## Così Fan Tutte or The School for Lovers

### St Cecilia Opera Orchestra

violin 1

A. Pelletier, H. Kim  
D. Zweifel, A. Guthman  
J. Yusak, M. Clarke

violin 2

R. Hryciw, R. Miskey  
D. Letourneau, A. Chard  
C. Hall, N. Koehler

viola

N. Hughes, S. Letourneau  
D. Daly, E. Morris

cello

P. Rudolfi, B. Morris  
B. Bryden, M. Lindskoog

bass

J. Young, C. Griffith

flute

A. Clarke, M. Carefoot

oboe

H. Takahashi, R. Green

clarinet

J. Mahon, J. Harris

bassoon

D. Jahns, B. Berkowitz

horn

J. Hermanns, A. Crockett

trumpet

E. Pedersen, W. Grasdai

timpani

J. McCormick

conductor and musical director  
Alfred Strombergs

stage director and lighting designer  
Rowland Holt Wilson

designer of sets  
John Madill

designers of costumes  
John Madill

Wendy Watts  
John Madill

### Production staff

stage manager  
Harv Haugen

assistant stage managers  
Don James  
Randy Lecky

property mistresses  
Jill Lockwood  
Dianne Fox

chief electrician  
Robert Anderson

assistant electricians  
Ian Fennell  
Anita Noel

wardrobe mistress  
Pat Smy

assistant wardrobe mistress  
Judy Hambley

publicity designer  
Sally Don

rehearsal pianists  
Linda Steinbring  
Teresa Cotton

pre-recording and sound  
David Speers

set built by  
Doug Welch

music by Wolfgang Amadeus Mozart  
text by Lorenzo da Ponte

Comic opera in two acts  
(sung in English)

### Characters

\* denotes performance on February 5

Ferrando, a young officer  
Nigel Lemon

Guglielmo, a young officer  
Peter Benecke

Don Alfonso, an older friend  
of theirs  
Frank Giffen\*

Henry Irwin  
Elizabeth Kolodziej

Fiordiligi, engaged to Guglielmo  
Andrea Mellis

Barbara Prowse\*  
Marilyn Verbicky

Dorabella, her sister, engaged to  
Ferrando  
Pauline Lebel\*

Judith Holswick

Despina, their maid  
Pauline Lebel\*

Don James  
Randy Lecky

Servants

The Department of Music gratefully  
acknowledges the assistance and  
co-operation of:  
The Department of Drama  
The Collège Saint-Jean  
The Department of Art and Design

The action takes place in and around  
the home of Fiordiligi and  
Dorabella, somewhere in Europe  
during the early years of this century

The soloists in this performance  
are drawn from the studios of  
Bernard Turgeon, Merla Aikman  
and Jean Letourneau.

**Mozart** (1756 - 91) and **Conegliano** better known as **Lorenzo da Ponte** (1749 - 1838), collaborated on three operas, all of which became part of the standard operatic repertory and are widely performed today, almost two hundred years later. The first was **Le Nozze di Figaro** (1786), the brilliant witty and daring play by Beaumarchais, which was transformed into a masterful characterisation of human emotions and relationships. The second - **Don Giovanni** (1787) used the well known story of the stone guest bringing retribution to the sexual philanderer and combined elements from comedy, drama and morality play. It still remains in a category quite unique, and was called a joyous drama, (*dramma giocoso*) by da Ponte.

The third work **Cosi Fan Tutte** came three years later, in 1790, but in spite of its initial success in Vienna (much greater by the way, than the earlier two efforts) it declined in popularity during the nineteenth century, which did not cherish its story line; a gentle irony on the human condition and a satire on the fidelity of women in love. The romantic nineteenth century did not laugh and smile at lovers' foibles, it glorified and defended virtue and faith in women. Many attempts were made to change the story line, in fact no other opera has been subjected to so many different versions and titles. Especially in German productions it appeared variously as 'Love and Temptation', 'The School for Lovers', 'The Wager', 'The Magic Test' (*Die Zauberprobe*), 'The Guerillas', and set to completely new stories by Calderon (Dame Cobold), or Shakespeare (*Love's Labour's Lost*, Paris 1863). In London in 1828 it appeared as 'Tit for Tat', or 'The Tables Turned'; in 1841 as 'The Retaliation'.

Needless to say, Mozart's music, with its careful delineation of character and situations, fitted only the original libretto, which was fashioned with excellent style for effective theatre. Mozart's achievement can be fully appreciated only by those who know every line of da Ponte's text. No other composer before him had succeeded in producing that fusion of music and drama which obliterates the traces of a basically hybrid art form. At times Mozart, loving

too much his own stage characters, indulges in deepening and enriching the emotions to a degree not found in the libretto, but that is one of the secrets of Mozart's genius. His music distills satire, wit, farce, conflict. As in **Figaro** or **Don Giovanni**, it is the music that is the real seducer. In **Cosi Fan Tutte**, it takes much longer, but the end result is quite as complete, if less intense. And everybody - from the first soprano to the second bassoon - has to face great challenges and must make an outstanding contribution. This is a true ensemble opera, on the stage and in the orchestra pit. The English speaking opera stage, which always cherishes ensemble work has taken a special liking to this work and its popularity is constantly increasing.

**Cosi Fan Tutte** is a comedy of human relations. Briefly the story concerns two young men (Ferrando and Guglielmo) who are convinced of the unshakeable fidelity of their fiancées (Dorabella and Fiordiligi). An elderly, more experienced friend (Don Alfonso) assures them that no one in the world is wholly faithful. He undertakes to prove his point within one day. He arranges for the two young men to disguise themselves and to woo the other's girl. At first the girls are indignant but, after encouragement from Despina, their maid, they fall. When they discover what has happened all four are bitterly unhappy, their illusions of romantic love shattered. In the end they agree to the old man's advice and accept each other for what they are, for, he assures them, all the world is the same and fidelity is a myth. Though a comedy, it contains an underlying vein of seriousness. Mozart seems to be saying that all humans are fallible, and to be making a plea for tolerance and understanding. During the course of its history it has been performed in many styles and periods. We have chosen the Edwardian age. This is the most recent period with a leisured and idle class with no occupation but that of examining the state of their emotions. The Edwardian era stands in the same relationship to the first World War as does 1790 (when the opera was written) to the Napoleonic Wars - a languid and elegant summer afternoon, seemingly unending, though in reality doom-laden.



YOU ARE CORDIALLY INVITED TO THE FOLLOWING SPECIAL MUSICAL EVENTS:

February 7th, 8:00p.m.

Claude Kenneson - cello, and Janet Scott - piano, will perform a variety of works for cello and piano in the auditorium of Alberta College.

February 17, 8:00 p.m.

Two Mozart Concerti will be performed in Convocation Hall. Marywayne Bush - viola and David Zweifel - violin, will play the Sinfonia Concertante for Violin, Viola and Orchestra, and Janet Scott will play the Piano Concerto #14 (K.449) with the St. Cecilia Chamber Orchestra.

February 18, 7:30p.m.

The Brandenburg Orchestra of the Society for Talent Education of Edmonton will present three of the six Brandenburg Concerti by J.S.Bach: Concerti #1, 3 and 5 will be performed, featuring prominent Edmonton musicians as guest soloists and conductors.  
Alberta College Auditorium.

February 20 and 21st. afternoon and evening sessions:

KATO HAVAS STRING WORKSHOP. Alberta College. "Her master classes on the Fundamental Balances Applied to Virtuoso Technique are acclaimed not only by violinists but by all players of various instruments who have attended them. Miss Havas gives talks and demonstrations on television and her books are in demand everywhere. She is known as "Teacher of Teachers", and players from Sweden to Israel, Canada and the United States and as far away as New Zealand and Australia come to London for her world-famous Twelve Lesson Course".

WE HOPE THAT YOU WILL BE ABLE TO ATTEND ALL OF THESE SPECIAL EVENTS. THERE WILL BE NO ADMISSION CHARGE TO THE CONCERTS ON THE 7, 17, 18th. A NOMINAL CHARGE FOR THE SERIES OF FOUR SESSIONS GIVEN BY MISS HAVAS ON THE 20 and 21st. (We are indeed fortunate to have her with us for those two days. Please try to take advantage of this opportunity).



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

AN EVENING OF CHAMBER MUSIC

Monday, February 10, 1975, at 8:00 p.m.  
Convocation Hall

Trio in C minor, Op. 1, No. 3 ..... Beethoven

Allegro con brio

Robert Hryciw, violin Peter Rudolphi, cello  
Naida Archer, piano

Two French Canadian Folk Songs ..... Sir Ernest MacMillan  
for String Quartet

Mary Clarke, violin Suzanne Letourneau, viola  
Carol Hall, violin Betsy Brydon, cello

Sonata in C minor, Op. 30, No. 2 ..... Beethoven  
for violin and piano

Allegro con brio

Robert Hryciw, violin  
Janet Scott, piano

Quintet in B minor, Op. 5 ..... Victor Ewald

Moderato

Adagio non troppo lento

Allegro moderato

Nothern Alberta Brass Quintet

Ed Pedersen, Wendy Grasdal, trumpets  
Gerry Onciul, French horn  
David Archer, Chris Taylor, trombones

INTERMISSION

Quintet in D minor, Op. 68, No. 3 for winds ..... Danzi

Andante sostenuto - Allegretto

Andante

Menuetto Allegretto

Allegro assai

Marianne Carefoot, flute  
Hiromi Takahashi, oboe  
Jo Ellen Harris, clarinet  
Gerry Onciul, horn  
Doug Jahns, bassoon

Trio in E flat, Op. 40 ..... Brahms

Andante

Allegro

Adagio mesto

Allegro con brio

Ann McDougal, violin  
Gerry Onciul, horn  
Karen McNaughton, piano



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
presents

## BEETHOVEN CYCLE

The Ten Sonatas for Pianoforte and Violin

Lawrence Fisher, violin  
Helmut Brauss, piano

### THIRD CONCERT

Friday, February 14, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

### PROGRAMME

#### SONATA, OPUS 30, NO. 3, IN G MAJOR

Allegro assai  
Tempo di minuetto ma molto moderato e grazioso  
Allegro vivace

#### SONATA, OPUS 30, NO. 1, IN A MAJOR

Allegro  
Adagio, molto espressivo  
Allegretto con variazioni

### INTERMISSION

#### SONATA, OPUS 30, NO. 2, IN C MINOR

Allegro con brio  
Adagio cantabile  
SCHERZO - Allegro  
FINALE - Allegro

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The next concert in this series will be presented on Friday, April 11, 1975, and will consist of the Sonatas Opus 12, No. 1; Opus 23; and Opus 96.

THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
presents

# BEETHOVEN CYCLE

The Ten Sonatas for Pianoforte and Violin

Lawrence Fisher, violin  
Helmut Brauss, piano

## THIRD CONCERT

Friday, February 14, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

### PROGRAMME

#### SONATA, OPUS 30, NO. 3, IN G MAJOR

Allegro assai  
Tempo di minuetto ma molto moderato e grazioso  
Allegro vivace

#### SONATA, OPUS 30, NO. 1, IN A MAJOR

Allegro  
Adagio, molto espressivo  
Allegretto con variazioni

### INTERMISSION

#### SONATA, OPUS 30, NO. 2, IN C MINOR

Allegro con brio  
Adagio cantabile  
SCHERZO - Allegro  
FINALE - Allegro

---

The next concert in this series will be presented on Friday, April 11, 1975, and will consist of the Sonatas Opus 12, No. 1; Opus 23; and Opus 96.

THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

# EXPLORATIONS

Sunday, February 16, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

PSALMKONZERT ..... Heinz-Werner Zimmerman

Allegro (Psalm 96: 1-3)  
Andantino (Psalm 40: 1-3)  
Andante (Psalm 103: 8-11)  
Allegro non troppo (Psalm 107: 1-8)  
Allegro (Psalm 96: 1-3 and Chorale)

Donald James, baritone  
Fordyce Pier, Ed Nixon, Bill Dimmer, trumpets  
Brian Johnson, vibraphone  
Marjorie Montjoy, string bass  
The Concert Choir  
Larry Cook, conductor

SONATA FOR OBOE AND PIANO ..... Violet Archer

(Premiere Performance)

Andantino piacevole  
Largo molto, tranquillo  
Allegretto commodo, leggiero

Dayna Fisher, oboe  
Isobel Moore, piano

WIND AND RAIN ..... Malcolm Forsyth

CANTOS DE ESPAÑA ..... Miguel Sandoval

Romeria Mariana (Zamora)  
En Casa del Tio Vicente (Navarra)  
Nostalgia (Granada)  
Caminito de Aviles (Asturias)  
Solea (Andalucia)

Merla Aikman, mezzo-soprano  
Ernesto Lejano, piano

## INTERMISSION

SERENATA (1927) ..... Alfredo Casella

Marcia (Allegretto vivace e ritmico)  
Minuetto (Allegretto grazioso)  
Notturno (Lento, grave)  
Gavotta (Tempo di "gavotte" molto vivace e spiritoso)  
Cavatina (Adagio molto e sentimentale)  
Finale (Vivacissimo, alla napoletana)

Ernest Dalwood, clarinet  
Eddy Bayens, bassoon  
Ryan Selberg, violoncello

Fordyce Pier, trumpet  
Mary Cockell, violin

THREE FRAGMENTS: A CHAMBER CANTATA ..... Matyas Seiber

From "A Portrait of the Artist as a Young Man" by James Joyce

Lento  
Feroce  
Lento, sognando

Joan Pecover, flute	Mary Cockell, violin
Ernest Dalwood, clarinet	Michael Bowie, viola
Karin Goldberg, bass clarinet	Ryan Selberg, violoncello
Janet Scott, piano	
Brian Johnson, percussion	
Bill Meilen, speaker	
University of Alberta Madrigal Singers	
Malcolm Forsyth, conductor	

## PROGRAM NOTES

### PSALMKONZERT

HEINZ-WERNER ZIMMERMAN  
(1930- )

Heinz-Werner Zimmerman has achieved a considerable renown as a composer who successfully integrates elements of jazz music into his settings of religious texts; his **Psalmkonzert**, composed in 1957, has attracted international attention and numerous performances. The work, however, owes as much to the composer's German heritage (in his use of concertato elements, a fugue, and a traditional chorale) as to jazz (the instrumentation, the pervading syncopation, and typical jazz harmonies); its success lies in the convincing fusion of the disparate styles. The texts are drawn from Psalms of praise and thanksgiving.

The first movement is in concertato style, complete with ritornello, and features short contrasting sections of chordal and contrapuntal writing. The second movement is a duet for solo baritone voice and string bass, the other instruments adding color at a few points. A lyrical fugue, complete with imaginative use of augmentation and inversion, for choir and string bass forms the centre of the composition. The fourth movement contrasts the baritone solo with the combined choral-instrumental forces. The final movement is a repeat of the first, with the addition of the third stanza of the familiar chorale "Now thank we all our God" in long-note cantus firmus style.

### SONATA FOR OBOE AND PIANO

VIOLET ARCHER  
(1913- )

Sonata for oboe and piano was composed in early 1973 in London, England, during the composer's sabbatical year.

The work is in three movements: andantino piacevole; largo molto, tranquillo; allegretto commodo, leggiero.

The first movement is in a free sonata form. It has two extensive themes. The first is lyrical and is introduced by the piano and continued in the oboe. The second one, divided between the oboe and the piano, is contrasting to the first, bringing in some light articulation. The movement comes to a climax in the development section and ends peacefully. As a whole it is gentle and has a touch of romanticism.

The second movement is pensive and somewhat introspective, making use of the entire range of the oboe in declamatory excerpts punctuated with broad free passages on the piano.

The third movement is a gay rondo giving both oboe and piano opportunities for lightness and humour.

### WIND AND RAIN

MALCOLM FORSYTH  
(1936- )

Words by Anthony Delius

This song was written in 1966, to a South African poem of images about Africa and her history which awaken a deep nostalgia mixed with a somewhat terrifying mystery and awe.

### SERENATA (1927)

ALFREDO CASELLA  
(1883-1947)

Alfredo Casella was born in Turin July 25, 1883 and died in Rome in 1947. From 1896 he studied in Paris (with Fauré, among others), and between 1908 and 1915 enjoyed a considerable reputation there as a pianist, conductor and composer. In 1915 he returned to his native Italy and was appointed Master of Piano at the Liceo di S. Cecilia in Rome. His multi-faceted musical activities continued there, his particular influence being as a champion of young composers and pianists.

In his own composition, (which was extensive, comprising operas, ballets, symphonies, chamber and vocal music) Casella can most easily be categorized as "neo-classical"; this evening's composition certainly serves as an example. Clearly patterned on the 18th century serenade, "Serenata" is intended only to please and entertain. The movements themselves are those commonly found in the prototypical classical serenade, although there is occasional parody found within them.

### THREE FRAGMENTS from "A Portrait of the Artist as a Young Man" by James Joyce—A Chamber Cantata

MATYAS SEIBER  
(1905-1960)

This work was written in 1956 and 1957, and represents this undeservedly little-known British composer at his most mature.

Born in Budapest, he migrated to London in 1935, after working extensively in Germany and Hungary.

His contributions to British music were almost immeasurable, in terms both of his actual compositions and his influence as a teacher of analysis and composition. A glance at his list of publications reflects the many-sided nature of his musical personality. At the forefront of British developments in the use of serial technique during the forties and fifties, his **Missa Brevis** shows a highly creative approach to early vocal styles as well. He wrote scores for approximately 25 films, mainly documentaries and cartoons; the latter often showed a keen sense of wit and mastery of popular styles. His settings of Nonsense Verses by Edward Lear are a riot of good-humoured idiocy.

The **Three Fragments** are built out of note-rows which are derived from the letters of the name of a friend whose death the composer is commemorating. At all times, however, the instruments are allowed to speak in terms very much their own, summoning some primal emotions quite removed from the technicalities of the note-row. The chorus is wordless throughout, and the speaker provides a sort of "tip-of-the-iceberg" consciousness to the layers of fantastic and evocative colourings achieved by the ensemble.

The second movement is a sort of cataclysm of transcendental visions, flanked by two movements which evoke dreams and timelessness.

Commentary by Dr. Malcolm Forsyth.

THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

AN EVENING OF MOZART

with

ST. CECILIA CHAMBER ORCHESTRA

David Zweifel, conductor

Sympfonia Concertante in E flat major, K. 364

Mozart

Allegro maestoso  
Andante  
Presto

David Zweifel, violin  
Mary Wayne Bush, viola

INTERMISSION

Concerto No. 14 in E flat major, K. 449

Mozart

Allegro vivace  
Andantino  
Allegro, ma non troppo

Janet Scott, piano

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Saturday, February 15, 8:00 p.m.

Jessie Young Auditorium  
Three Hills, Alberta

Monday, February 17, 8:00 p.m.

Convocation Hall  
Edmonton, Alberta

Admission is free

ST. CECILIA CHAMBER ORCHESTRA

Violin I

Yoko Wong  
Yasuko Tanaka  
Denis Letourneau  
Anne Pelletier

Violin II

Robert Hryciw  
Robert Miskey  
Ross Lindskoog  
Allyn Chard

Viola I

Neil Hughes  
Suzanne Letourneau

Viola II

Elizabeth Morris  
Donna Daly

Cello

Barbara Morris  
Frantisek Cikanek  
Betsy Brydon

Bass

Jim Young  
Catherine Griffith

Oboe

Hiromi Takahashi  
Robert Everett

Horn

Avaliegh Crockett  
Larry Reese

ST. CECILIA ORCHESTRA

Michael Bowie, Conductor

CONCERTO WORKSHOPS

Thursday and Friday, February 20 and 21, 1975.

CONVOCATION HALL

Thursday, February 20, 1975, at 7:00 p.m.

7:00	Bach: Concerto in A minor	Robert Klakowich
7:30	Vivaldi: Concerto	Marianne Carefoot
8:00	Mozart: "Non piu di fiori" from <u>La Clemenza di Tito</u>	Barbara Prowse Alfred Strombergs, conductor
8:30	INTERMISSION	
8:50	Schumann: Concerto in A minor	Elaine Dobek
9:20	Bellini: "Ah, Per sempre" from <u>I Puritani</u>	Peter Benecke Alfred Strombergs, conductor
9:50	Grieg: Concerto in A minor	Julie Quinn

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Friday, February 21, 1975, at 7:30 p.m.

AN EVENING OF MOZART CONCERTOS

7:30	Piano Concerto in C minor, K. 491	Karen McNaughton
8:00	Sinfonia Concertante in E flat, K. 364	David Zweifel
		Mary Wayne Bush
8:30	Piano Concerto in A major, K. 488	Beth McIntosh
9:00	INTERMISSION	
9:15	Clarinet Concerto in A major, K. 622	Jo Ellen Harris
9:45	Piano Concerto in D minor, K. 466	Lorainne Arnold

These concerts are informal, free, and open to the public.



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

JANET ANDREWS, clarinet

assisted by

Elinor Lawson, piano

Beth MacIntosh, soprano

Friday, February 21, at 5:00 p.m.  
Convocation Hall, Arts Building

Five Bagatelles for clarinet and piano ..... Gerald Finzi

Prelude

Saturn, Op. 243 ..... Alan Hovhaness

No. 4, Saturn Celestial Globe

Beth MacIntosh, soprano

Sonate pour Clarinette, Op. 167 ..... C. Saint-Saens

Allegretto

Allegro - Animato

Six Studies in English Folk Song ..... Vaughan-Williams

III. Larghetto

V. Andante tranquillo

Sonata in F minor, Op. 120, No. 1 ..... J. Brahms

III. Vivace

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This recital is given in partial fulfillment of the requirements for  
the Bachelor of Music degree for Miss Andrews.

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THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
presents  
A LECTURE RECITAL  
**RECUERDOS DE ESPAÑA**

Part Two  
by  
Alexandra Munn, pianist  
assisted by Ernesto Lejano, pianist

Sunday, February 23, 1975, at 2:30 p.m.  
Room 1-23, Fine Arts Building

I	PIEZAS ESPAÑOLAS .....	Manuel de Falla (1876-1946)
	Aragonesa	
	Cubana	
	~ Montanesa	
	Andaluza	
II	MUSICA CALLADA .....	Frederico Mompou (1893- )
	CANCION Y DANZA III	
III	DANSES ANDALOUSES .....	Manuel Infante (1883-1958)
	(for two pianos)	
	Ritmo	
	Sentimiento	
	Gracia (El Vito)	

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The remaining lecture-recital in this series will be presented by Professor Munn on Sunday, March 23, 1975 at 2:30 p.m. in Fine Arts. Room 1-23, (assisted by Jacqueline Preuss, soprano).



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

**RYAN SELBERG, cello**

and

**JANET SCOTT, piano**

Sunday, March 2, 1975, at 8:00 p.m.  
Convocation Hall, Arts Building

PROGRAM

SONATA NO. 3 in G MINOR .....	J. S. Bach
Vivace	
Adagio	
Allegro	
ELEGY, OP. 24 .....	Gabriel Fauré
FANTASY PIECES, OP. 73 .....	Robert Schumann
Zart und mit ausdruck	
Lebhaft leicht	
Rasch und mit feuer	

INTERMISSION

SONATA, OP. 40 .....	Dmitri Shostakovich
Allegro ma non troppo	
Allegro	
Largo	
Allegro	

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COMING EVENTS:

Monday, March 3, 1975 at 8:00 p.m. in Convocation Hall, a recital of chamber music by students in the Department of Music. Admission is free.

Friday, March 7, 1975 at 8:00 p.m. in Convocation Hall, pianist Dawn Drews will present her senior recital. Admission is free.



*Rehearsed*

THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
presents

SUSANNE LETOURNEAU, viola

assisted by

Beth MacIntosh, Linda Steinbring, Linda Stringham, pianists

Wednesday, March 5, 1975 at 5:00 p.m.  
R. S. Eaton Choral Room (1-29) Fine Arts Building

Sonata No. 2 in D ..... J. S. Bach

Adagio  
Allegro  
Andante  
Allegro

Beth MacIntosh, piano

Suite for Viola and Piano, Group 1 ..... R. Vaughan Williams

Prelude  
Carol  
Christmas Dance

Linda Stringham, piano

Sonata Op. 120 No. 1 ..... Johannes Brahms

Allegro appassionato  
Andante un poco Adagio  
Allegretto grazioso  
Vivace

Linda Steinbring, piano

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This recital is presented in partial fulfillment of the Bachelor of Music degree for Mrs. Letourneau.

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THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

DAWN DREWS, piano

Friday, March 7, 1975, at 8:00 p.m.  
Convocation Hall, Arts Building

Sonata in E flat ..... Joseph Haydn

Allegro  
Adagio  
Finale

Kinderszenen, Op. 15 ..... Robert Schumann

Von fremden Ländern und Menschen  
Kuriose Geschichte  
Haschemann  
Bittendes Kind  
Glückes genug  
Wichtige Begebenheit  
Träumerei  
Am Kamin  
Ritter vom Steckenpferd  
Fast zu ernst  
Fürchtenmachen  
Kind im Einschlummern  
Der Dichter spricht

INTERMISSION

Suite Bergamasque..... Claude Debussy

Prelude  
Menuet  
Clair de lune  
Passepied

Capriccio in D minor, Op. 116, No. 7 ..... Johannes Brahms

Rhapsody in G minor, Op. 79, No. 2

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This recital is given in partial fulfillment of the requirements  
of the Bachelor of Music degree for Miss Drews.

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THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

**HELMUT BRAUSS**

piano

Sunday, March 9, 1975, at 8:00 p.m.  
Convocation Hall

SONATA OP. 10, NO. 3 IN D MAJOR ..... Beethoven

Presto

Largo e mesto

MENUETT - Allegretto

RONDO - Allegro

SONATA OP. 42 IN A MINOR ..... Schubert

Moderato

Andante, poco mosso

SCHERZO - Allegro vivace

RONDO - Allegro

INTERMISSION

BALLADE OP. 47 IN A FLAT MAJOR ..... Chopin

TROIS PRELUDES ..... Debussy

BROUILLARDS

GENERAL LAVINE - eccentric

LA TERRASSE DES AUDIENCES DU CLAIRE DE LUNE

SONATINA IN C ..... Khatchaturian

Allegro giocoso

Andante con anima

Allegro mosso



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

CHRISTOPHER TAYLOR, Bass Trombone

assisted by

David Archer, Rodney Giebelhaus, Trombones

Karen McNaughton, piano

Sharon Beckstead, organ

Sylvia Maltby, string bass

Wednesday, March 12, 1975 at 5:00 p.m.

Convocation Hall, Arts Building

Sonata for two bass trombones and continuo,

Op. 8, No. 9 ..... Biagio Marini  
(c1597-1665)  
Ed. by Leslie Bassett

Suite No. 1 for Unaccompanied Cello ..... J. S. Bach  
(1685-1750)

Allemande  
Courante  
Sarabande  
Menuet I - Menuet II  
Gigue

Sonata No. 3 for Bassoon or Cello and Piano ..... Johann Ernst Galliard  
(1687-1749)  
Largo  
Allegro  
Adagio  
Spiritoso

INTERMISSION

Air et Final pour Trombone Basse et Piano ..... Robert Planel  
(Published 1968)

Lyric Etude for solo Bass Trombone ..... Christopher Dedrick  
(Published 1972)

Trio No. 2 for 3 Trombones ..... Victor Cornette  
(1795-1868)

Tempo di menuetto  
Presto

Sonata for Bass Trombone and Piano ..... Patrick McCarty  
(Published 1962)

Allegretto non troppo  
Andantino  
Vivace

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This recital is presented in partial fulfillment of the requirements  
for the Bachelor of Music degree for Mr. Taylor.

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The organ for this concert has been kindly loaned by Yamaha Pianos  
Coyne Ltd. of Edmonton.



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

Marianne Carefoot, flute

assisted by

Marnie Giesbrecht, piano  
Janet Scott, piano

Wednesday, March 12, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

Concerto in G major, K. 313

Mozart

Allegro maestoso  
Adagio non troppo  
Rondo - Tempo di Menuetto

Janet Scott, piano

Sonata No. 1 in B minor

J. S. Bach

Andante  
Largo e dolce  
Presto

Janet Scott, piano

Concerto in C for piccolo

Vivaldi

Allegro

Marnie Giesbrecht, piano

Sonata in D major, Op. 94

Prokofieff

Moderato  
Allegretto scherzando  
Andante  
Allegro con brio

Marnie Giesbrecht, piano

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This recital is presented in partial fulfillment of the requirements  
of the Bachelor of Music degree for Miss Carefoot.

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THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

JACQUELINE KRAHN, piano

Thursday, March 13, 1975 at 8:00 p.m.

Convocation Hall, Arts Building

Bagatelles, Op. 126 ..... Beethoven

Andante, con moto  
Allegro  
Andante  
Presto  
Quasi Allegretto  
Presto - Andante amabile e con moto

Fantasy in F-sharp minor, Op. 28 ..... Mendelssohn

Con moto agitato - Andante  
Allegro con moto  
Presto

INTERMISSION

Reflets dans l'eau ..... Debussy

Preludes ..... Debussy

General Lavine - eccentric  
Des pas sur la neige  
Le vent dans la plaine  
La fille aux cheveux de lin  
Les collines d'Anacapri

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This recital is given in partial fulfillment of the requirements  
of the Bachelor of Music degree for Miss Krahn.

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THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

JULIE LEMON

piano

Friday, March 14, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

SONATA IN D MAJOR ..... Padre Antonio Solér

SONATA IN F-SHARP MAJOR ..... Padre Antonio Solér

WINTER WORDS, OPUS 52 ..... Benjamin Britten

1. At Day-close in November
2. Midnight on the Great Western  
(or the Journeying Boy)
3. Wagtail and baby (a Satire)
4. The Little Old Table
5. The Choirmaster's Burial  
(or the Tenor Man's story)
6. Proud Songsters  
(Thrushes, Finches and Nightingales)
7. At the Railway Station  
(or the convict and the boy with the violin)
8. Before Life and After

Nigel Lemon, tenor

SONATA IN E MAJOR, OPUS 109 ..... Beethoven

Vivace, ma non troppo, sempre legato

Prestissimo

Andante molto cantabile ed espressivo

INTERMISSION

CARNAVAL, OPUS 9 ..... Robert Schumann

Préambule	Chopin
Pierrot	Estrella
Arlequin	Reconnaissance
Valse Noble	Pantalon et Colombine
Eusebius	Valse Allemande
Florestan	Paganini
Coquette	Aveu
Replique	Promenade
Papillons	Pause
Lettres dansantes	Marche des "Davidsbundler" contre les
Chiarina	Philistines

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This recital is presented in partial fulfillment of the requirements of the Master  
of Music degree for Mrs. Lemon.

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WINTER WORDS

Lyrics and Ballads of Thomas Hardy

AT DAY CLOSE IN NOVEMBER

The ten hours light is abating,  
And a late bird wings across,  
Where the pines, like walzers waiting, waiting,  
Give their black heads a toss.  
Beech leaves, that yellow the noontime,  
Float past like specks, like specks in the eye;  
I set every tree in my June time,  
And now they obscure the sky.  
And the children who ramble through here  
Conceive that there never has been  
A time when no trees, no tall trees grew here,  
That none will in time be seen.

MIDNIGHT ON THE GREAT WESTERN (or The Journeying Boy)

In the third-class seat sat the journeying boy  
And the roof-lamp's oily flame  
Played down on his listless form and face  
Bewrapt past knowing to what he was going  
Or whence he came, or whence he came.

In the band of his hat the journeying boy  
Had a ticket stuck; and a string  
Around his neck bore the key of his box,  
That twinkled gleams of the lamp's sad beams  
Like a living thing, a living thing.

What past can be yours  
O journeying boy  
Towards a world unknown,  
Who calmly, as if incurious quite  
On all at stake, can undertake  
This plunge alone?

WAGTAIL AND BABY (A Satire)

A baby watch'd a ford, where to  
A wagtail came for drinking;  
A blaring bull went wading through  
The wagtail show'd no shrinking.  
A stallion splash'd his way across,  
The birdie nearly sinking;  
He gave his plumes a twitch and toss,  
And held his own unblinking.  
Next saw the baby round the spot  
A mongrel slowly slinking;  
The wagtail gazed but faltered not  
In dip and sip and prinking.  
A perfect gentleman then neared:  
The wagtail in a winking,  
With terror rose and disappeared;  
The baby fell a thinking.

### THE LITTLE OLD TABLE

Creak, Creak, little wood thing, creak, creak,  
When I touch you with elbow or knee;  
That is the way you speak, speak, the way you speak  
Of one who gave you to me!

You, you, little table, little table,  
she brought, brought,  
Brought me with her own hand,  
As she looked at me with a thought,  
looked at me with a thought  
That I did not understand.

Whoever owns it anon, and hears it,  
will never know,  
What a history hangs upon  
This creak, creak, creak, creak, creak  
from long ago.

### THE CHOIRMASTER'S BURIAL (or The Tenor Man's Story)

He often would ask us That, when he died,  
After playing so many To their last rest,  
If out of us any Should here abide,  
And it would not task us,  
We would with our lutes play over him  
By his grave brim The psalm he liked best  
The one whose sense suits "Mount Ephraim"  
And perhaps we should seem to him, in Death's dream,  
Like the Seraphim, the seraphim.

As soon as I knew That his spirit was gone  
I thought this his due And spoke thereupon.  
"I think," said the vicar,  
"A read service quicker  
Than viols out-of-doors  
In these frosts and hoars.  
That old fashioned way  
Requires a fine day,  
And it seems to me  
It had better not be."

Hence, that afternoon,  
Though never knew he That his wish could not be,  
To get through it faster They buried the master  
Without any tune.

But 'twas said that, when  
At the dead of next night The vicar looked out,  
There struck on his ken Thronged round about,  
Where the frost was graying The headstoned grass  
A band all in white Like the saints in church-glass,  
Singing and playing singing, singing and playing  
The ancient stave By the choirmaster's grave.  
Such the tenor man told When he had grown old.

### PROUD SONGSTERS (Thrushes, Finches, and Nightingales )

The thrushes sing as the sun is going,  
And the finches whistle in ones and pairs,  
And as it gets dark loud nightingales in bushes  
Pipe, pipe, as they can when April wears,  
As if all time were theirs.

These are brand new birds of twelve-month's growing,  
Which a year ago, or less than twain,  
No finches were, nor nightingales, nor thrushes,  
But only particles of grain, and earth, and air, and rain.

### AT THE RAILWAY STATION, UPWAY (or The Convict and Boy with the Violin)

"There is not much that I can do,  
For I've no money that's quite my own!"  
Spoke up the pitying child  
A little boy with a violin  
At the station before the train came in,  
"But I can play my fiddle to you,  
A nice one 'tis, and good in tone! "  
The man in the hand-cuffs smiled;  
The constable looked, and he smiled, too,  
As the fiddle began to twang;  
And the man in the hand-cuffs suddenly sang  
With grimful glee:  
"This life so free is the life for me!  
This life so free, this life so free!"  
And the constable smiled, and said no word,  
As if unconscious of what he heard;  
And so they went on till the train came in  
The convict, and the boy with the violin.

### BEFORE LIFE AND AFTER

A time there was as one may guess  
And as, indeed, earth's testimonies tell  
Before the birth of consciousness,  
When all went well.

None suffered sickness, love, or loss,  
None knew regret, starved hope, or heart-burnings;  
None cared whatever crash or cross  
Brought wrack to things.

If something ceased, no tongue bewailed,  
If something winced and waned, no heart was wrung;  
If brightness dimmed, and dark prevailed,  
No sense was stung.

But the disease of feeling germed,  
And primal rightness took the tinct of wrong;  
E're ne science shall be re-affirmed  
How long?



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents  
EDWARD PEDERSEN, trumpet  
with  
EILEEN KEOWN, piano

Saturday, March 15, 1975, at 8:00 p.m.  
Convocation Hall, Arts Building

INTRADA (1958).....OTTO KETTING

SONATA IN C.....TOMMASO ALBINONI

Grave  
Allegro  
Grave  
Allegro

Barbara Morris, cello

DIVERTIMENTO (1946).....BORIS BLACHER

Allegro  
Andantino  
Presto  
Moderato

Allegretto  
Lento  
Presto

David Archer, trombone

INTERMISSION

SONATA.....HALSEY STEVENS

Allegro moderato  
Adagio tenero  
Allegro

HEITERES DIVERTIMENTO FÜR VIER BLECHINSTRUMENTE.....EWALD SCHLAG

Roy Townend, trumpet, Gerry Onciu, horn,  
David Archer, trombone

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This recital is given in partial fulfillment of the requirements of the Bachelor of Music degree for Mr. Pedersen.

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A RECEPTION WILL FOLLOW IN RUTHERFORD HOUSE, TO WHICH ALL ARE INVITED



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

THE SYMPHONIC WIND ENSEMBLE  
FORDYCE PIER, music director

Sunday, March 16, 1975, at 3:00 p.m.  
Convocation Hall

SPITFIRE FUGUE ..... William Walton

SONANTE ..... Richard Fote

Ed Pedersen, trumpet      Gerry Onciul, French horn  
Neil Corlett, trumpet      David Archer, trombone  
Chris Taylor, bass trombone

PETITE SYMPHONIE ..... Charles Gounod

Adagio et Allegretto

Andante

Scherzo

Finale

Alan Clarke, flute      Douglas Jahns, bassoon  
Hiromi Takahashi, oboe      Ron Hannah, bass clarinet  
Wilda Neal, oboe      Gerry Onciul, French horn  
Jo Ellen Harris, clarinet      Linda Smyth, French horn  
John Mahon, clarinet

I N T E R M I S S I O N

SYMPHONY FOR BAND ..... Morton Gould

I. Epitaphs  
II. Marches

INCANTATION AND DANCE ..... John Barnes Chance

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COMING EVENTS:

Wednesday, March 19 at 5:00 p.m. in Convocation Hall—Elinor Lawson, pianist, will present her junior recital. Admission is free.

Thursday, March 20, at 5:00 p.m. in Convocation Hall—Donna Schmidt, pianist, will present her junior recital. Admission is free.

Thursday, March 20, at 8:00 p.m. in Convocation Hall—Lorraine Arnold, pianist, will present her senior recital. Admission is free.

## THE UNIVERSITY OF ALBERTA SYMPHONIC WIND ENSEMBLE

### PICCOLO

Marianne Carefoot

### FLUTE

Alan Clarke

Beverly Vivian

### OBOE

Hiromi Takahashi

Wilda Neal

### CLARINET

Jo Ellen Harris

John Mahon (E-flat clarinet)

Janet Bouey

Janet Andrews

Deborah Stewart

Ron Hartwell

### ALTO SAXOPHONE

Laurelie Nattress

Ken Myers

### TENOR SAXOPHONE

Rick Hart

### BARITONE SAXOPHONE

Robin Taylor

### BASSOON

Douglas Jahns

### BASS CLARINET

Ron Hannah

### FRENCH HORN

Gerry Onciul

Linda Symth

Bill Dust

Joan Greabeihl

### CORNET

Ed Pedesen

Neil Corlett

Roy Townend

Robin Speers

### TRUMPET

Cameron Willis

Katherine Jowett

### TROMBONE

David Archer

Mark Johnson

Jeff Curry

### BASS TROMBONE

Chris Taylor

### BARITONE

Rodney Giebelhaus

### TUBA

David Otto

Wayne Karlen

### PERCUSSION

Brian Johnson\*

John McCormick

Lynn Welling

Gordon Johnson

\* Staff member

THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

An Evening of Chamber Music

Marnie Giesbrecht, piano

David Zweifel, violin

Barbara Morris, cello

TRIO IN B-FLAT, OPUS 97, "ARCHDUKE" ..... BEETHOVEN

Allegro moderato

Scherzo

Andante cantabile

Allegro moderato

INTERMISSION

TRIO IN B-FLAT, OPUS 99 ..... SCHUBERT

Allegro moderato

Andante un poco mosso

Scherzo

Rondo

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Sunday, March 16, 8:00 p.m.

Convocation Hall, Edmonton

Friday, March 21, 1:00 p.m.  
8:00 p.m.

Brownfield, Alberta  
Veteran, Alberta

Saturday, March 22 8:00 p.m.

Three Hills, Alberta

ADMISSION IS FREE



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

a

LECTURE:

"THE BEETHOVENHAUS ARCHIVES AS RESEARCH CENTRE"

by

DR. HANS SCHMIDT

DIRECTOR OF THE BEETHOVENHAUS ARCHIVES IN BONN

MONDAY, MARCH 17, 1975 at 8:00 P.M.

ROOM 1-23 FINE ARTS CENTRE



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

ELINOR LAWSON, piano

Wednesday, March 19, 1975, at 5:00 p.m.  
Convocation Hall, Arts Building

Toccata Y Fuga .....	Joaquin Turina (1882-1949)
Andante Varie in F minor .....	Franz Joseph Haydn (1732-1809)
Suite Op. 14 .....	Béla Bartók (1881-1945)
Allegretto	
Scherzo	
Allegro Molto	
Sostenuto	
Novellette, Op. 21, No. 8 .....	Robert Schumann (1810-1856)

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This recital is presented in partial fulfillment of the requirements  
of the Bachelor of Music degree for Miss Lawson.

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COMING EVENTS:

Thursday, March 20, 1975 at 5:00 p.m. in Convocation Hall, pianist  
Donna Schmidt will present her junior recital. Admission is free.

Friday, March 21, 1975 at 8:00 p.m. in Convocation Hall, pianist  
Beth MacIntosh will present her senior recital. Admission is free.

Saturday, March 22, 1975 at 8:00 p.m. in Convocation Hall, the  
University of Alberta Concert Choir, under the direction of Larry  
Cook, will present its spring concert. Admission is free.



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

DONNA SCHMIDT, piano

Thursday, March 20, 1975 at 5:00 p.m.  
Convocation Hall, Arts Building

Chromatic Fantasy and Fugue ..... J. S. Bach

Thirty-Two Variation in C minor ..... Beethoven

Waldszenen ..... Schumann

Eintritt  
Jager auf der Lauer  
Verrufere Stelle  
Jagdlied

Scherzo in B minor, Op. 20 ..... Chopin

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This recital is presented in partial fulfillment of the requirements of the Bachelor of Music degree for Miss Schmidt.

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COMING EVENTS:

Thursday, March 20, 1975 at 8:00 p.m. in Convocation Hall,  
pianist Lorraine Arnold will present her senior recital.  
Admission is free.

Friday, March 21, 1975 at 5:00 p.m. in Convocation Hall,  
pianist Janet Zinger will present her junior recital.  
Admission is free.

Friday, March 21, 1975 at 8:00 p.m. in Convocation Hall,  
Pianist Beth MacIntosh will present her senior recital.  
Admission is free.



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

LORRAINE ARNOLD, piano

Thursday, March 20, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

La Sierra ..... Oscar Espla  
(1889- )

Canto de Vendimia  
Aire Pastoral  
Danza Levantina

Sonata, Op. 22 ..... Beethoven  
(1770-1827)

Allegro con brio  
Adagio con molto espressione  
Menuette  
Rondo: Allegretto

INTERMISSION

Davidsbundler Dances, Op. 6 ..... Robert Schumann  
(1810-1856)

Lebhaft  
Innig  
Mit Humor  
Ungeduldig  
Einfach  
Molto vivo  
Nicht schnell  
Frisch  
(Hereupon Florestan stopped, and his lips trembled sorrowfully)  
Lebhaft  
Alla Ballata  
Einfach  
Mit Humor  
Wild und lustig  
Zart und singend  
Frisch  
Mit guten Humor  
Wie aus der Ferne  
(Quite redundantly Eusebius added the following; but great  
happiness shone in his eyes the while)  
Nicht schnell

Amorisan Preludes..... Alberto Ginastera  
(1916- )

Accents  
Sadness  
Creole Dance  
Vidala  
In the first Pentatonic Minor Mode  
Tribute to Roberto Garcia Morilla

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This recital is presented in partial fulfillment of the requirements  
of the Bachelor of Music degree for Miss Arnold.

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THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
presents

Carol Hall and June Yusak, violins  
Robert Klakowich, harpsichord

Friday, March 21, 1975 at 12 Noon  
Second Floor Concert Area, Fine Arts Building

Sonata da Chiesa in B minor, Op. 3, No. 4 ..... A. Corelli

Largo  
Vivace  
Adagio  
Presto

Sonata in C minor, Op. 2, No. 1 ..... G. F. Handel

Largo  
Allegro  
Andante  
Allegro

Sonata da camera in E major, Op. 1, No. 4 ..... A. Vivaldi

Largo  
Allegro  
Allemanda - Allegro  
Sarabanda - Largo  
Giga - Allegro



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

A PROGRAM OF COMPOSITIONS  
by  
COMPOSITION STUDENTS

Friday, March 21, 1975 at 4:00 p.m.  
Room 1-29 Fine Arts Centre

PRELUDI  
SUITE FOR PIANO

Robert Rosen

Allegro non troppo  
Andante Cantabile  
Adagio non troppo  
Allegro con spirito

Cedric Abday, piano

THREE MINIATURES

Alan Clarke

John Mahon, clarinet; Douglas Johns, bassoon

CHROMATIC VARIATIONS FOR STRING TRIO

Dan Zowtuk

Denis Letourneau, violin  
Suzanne Letourneau, viola; Betsy Brydon, cello

TEN DIVERSIONS FOR THREE

Elmer Riegel

Marianne Carefoot, flute  
Frances von Segger, cello; Elizabeth Morris, viola

AUTUMN WALK

Jan Randall

A SHORT PIANO PIECE

Allan Bell

Janet Scott, piano

SUITE

Beth McIntosh

Rather quickly, lightly and playfully  
Andante cantabile  
Jig

Catherine Mercer, piano

VARIATIONS

Jan Randall

Marianne Carefoot, flute; Colleen Goodrich, oboe  
JoEllen Harris, clarinet; Douglas Johns, bassoon

DIALOGUE  
LATTER RAIN  
MARCH

Karl Heinrich Rose  
Dan Zowtuk  
Elmer Riegel

Julie Lemon, piano

TRISTESSE DE LA LUNE  
(text by Charles Baudelaire)

Allan Bell

Andrea Mellis, mezzo-soprano; Kristin Glade, piano

INTERMISSION

PERSPECTIVES

Allan Bell

Robert Miskey, Allyn Chard, violins  
Neil Hughes, viola; Diana Nuttall, cello

HORSE WITH VIOLIN IN MOUTH  
(Text by Lawrence Ferlinghetti)

Jamie Moore

Nigel Lemon, tenor; Julie Lemon, piano

THEME AND VARIATIONS FOR ORGAN

Karl Heinrich Rose

Karl Heinrich Rose, organ

SUITE FOR PIANO

Marnie Giesbrecht

Pensero  
Lusinghando  
Variante  
Brioso

Julie Lemon, piano

THEME AND TEN VARIATIONS

Jamie Moore

Robert Hryciw, violin; Barbara McLean, viola  
Mark Lindskoog, cello

ESSAY FOR PERCUSSION

Jamie Moore

Brian Johnson, John McCormick, Clifford Barbaro  
Bob Myers, Jamie Moore, percussion

THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

BETH MACINTOSH, piano

Friday, March 21, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

ADAGIO, K. 540 in B minor

W. A. MOZART

SONATA in A-flat major, Opus 110

BEETHOVEN

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo - Allegro ma non troppo

INTERMISSION

SEVEN SKETCHES, Opus 9

BELA BARTOK

Portrait of a girl - Leányi arckép

See-saw - Hinta palinta

Lento

Non troppo lento

Rumanian folk-song - Román népdal

Wallachian - Oláhos

Poco lento

THEME AND VARIATIONS, Opus 73

GABRIEL FAURE

Quasi Adagio

Lo stesso tempo - più mosso - un poco più mosso - lo stesso tempo

Un poco più mosso

Molto Adagio

Allegretto moderato - Andante molto moderato - Quasi Adagio

Allegro vivo

Andante molto moderato espressivo

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This recital is presented in partial fulfillment of the requirements  
of the Bachelor of Music degree for Miss MacIntosh.

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THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

A Lecture Recital

RECUERDOS DE ESPAÑA

Part Three

by

Alexandra Munn, pianist  
assisted by Jacqueline Preuss, soprano

Sunday, March 23, 1975, at 2:30 p.m.  
Room 1-23, Fine Arts Building

TRES MOUIMENTOS PARA PIANO ..... Oscar Esplà  
(1899- )

Estudio  
Danza Antigua  
Paso Doble

LIRICA ESPAÑOLA OPUS 54—TRES CANCIONES ..... Oscar Esplà  
Mediterranea  
Castellana  
Aragonese

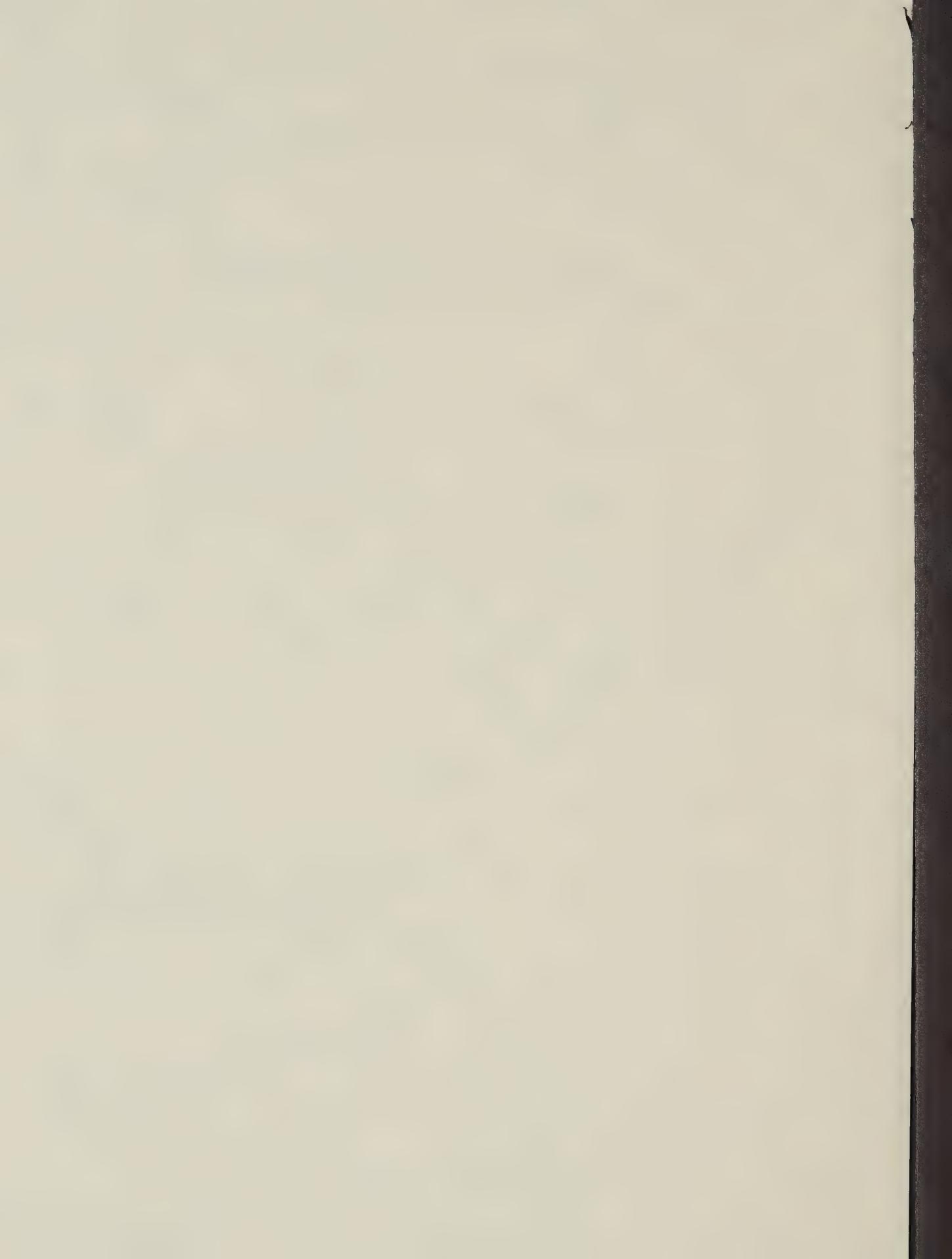
SCÈNES D'ENFANTS ..... Frederico Mompou  
(1893- )

Cris dans la rue  
Jeux sur la plage  
Jeu  
Jeu  
Jeunes filles au jardin

COMBAT DEL SOMNI (Catalan) ..... Frederico Mompou  
Damunt de tu nomès les flors  
Aquesta nit un mateix vert  
Jo et pressentia com la mar

CUATRO ESTAMPAS ANDALUZAS ..... Joaquin Rodrigo  
(1902- )

El vendedor de Chanquetes  
Crepusculo sobre el Guadalquivir  
Sequidillas del Diablo  
Barquitos de Cadiz



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
Presents  
**MERLA E. AIKMAN**

mezzo soprano

and

**SAMUEL LANCASTER**  
piano

Sunday, March 23, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

AH, TU NON SAI (From "Ottone") ..... G. F. Handel  
CANGIO D'ASPETTO (From "Admeto") ..... (1685-1759)  
IMAGINE FUNESTE - recitative  
NON FU GIA MEN FORTE ALCIDE-aria } From "ORLANDO"  
SI, TRA I CEPPI (From "Berenice")

VORFRÜHLING ..... Anton Webern  
NACHTGEbet DER BRAUT ..... (1883-1945)  
FROMM

VIER ERNSTE GESÄNGE, OPUS 121 ..... Johannes Brahms  
(1833-1897)

Denn es geht dem Menschen wie dem Vieh  
Ich wandte mich und sahe an alle  
O Tod, wie bitter bist du  
Wenn ich mit Menschen und mit Engelsungen redete

INTERMISSION

LES BERCEAUX ..... Gabriel Fauré  
AU BORD DE L'EAU ..... (1845-1924)  
MANDOLINE  
CLAIR DE LUNE

UNA VOCE POCO FA  
("Il Barbiere di Siviglia") ..... Gioacchino Rossini  
(1792-1868)

NEGRO SPIRITUALS ..... arr. S. Lancaster  
Honor  
Take My Mother Home  
Witness



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

a

LECTURE:

"THE ECLECTIC COMPOSER"

by

JEAN COULTHARD  
CANADIAN COMPOSER

MONDAY, MARCH 24, 1975 at 8:00 P.M.

ROOM 1-23 FINE ARTS CENTRE



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

NEIL HUGHES, viola

Assisted by

MARILYN VERBICKY, mezzo-soprano

JOHN MAHON, clarinet

INA DYKSTRA, LAUREL NICHOL, IRENE KUNDA, piano

TUESDAY, MARCH 25, 5:00 p.m.  
Convocation Hall, Arts Building

SONATA NO. 2 in D

J.S. Bach

Adagio-Allegro

Andante

Allegro

INA DYKSTRA, piano

TWO SONGS FOR CONTRALTO WITH  
VIOLA OBBLIGATO, OPUS 91

Johannes Brahms

Longing

Lullaby for the Christ Child

MARILYN VERBICKY, mezzo-soprano

LAUREL NICHOL, piano

INTERVAL  
(5 minutes)

TRIO NO. 4, K. 498

W.A. Mozart

Andante

Minuet and Trio

Rondo-Allegretto

IRENE KUNDA, piano  
JOHN MAHON, clarinet

CONCERTINO (1935)

Jean Rivier

Allegretto rustico

Adagio molto cantando

Allegro vivace e leggiero

INA DYKSTRA, piano



## THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

Tuesday, March 25  
1975A CONCERT OF VOCAL MUSIC

Convocation Hall

STUDENTS OF THE VOICE/OPERA DIVISION

HENRY IRWIN	Der Lindenbaum	Schubert
ANITA NOEL	Wohin?	Wolf
RANDY LECKY	Verborgenheit	Schubert
JUDY HAMBLEY	Der Musensohn	
ANNE LONGWORTH	Aprite un po' quegli occhi (from "Nozze di Figaro")	Mozart
DONALD JAMES	Le Moulin	Pierne
RITA SMYTH	Widmung	Schumann
SANDRA GAVINCHUK & RANDY LECKY	Notre Amour	Fauré
	Frühlingsnacht	Schumann
	Beau Soir	Debussy
	Nell	Fauré
	Rencontre	
	Prison	
	Homenaje a Lope de Vega	Turina
	i Cuando tan Hermosa	
	ii Si con mis deseos	
	iii Al val de Fuente Ovejuna	
	Duet from "Don Giovanni"	Mozart
INTERMISSION		
JANET NICHOL & DAVID SPEERS	Duet from "L'Elisir d'amore"	Donizetti
SANDRA GAVINCHUK	Je dis que ne rien epouvante (from "Carmen")	Bizet
DAVID SPEERS	Malinconia	Bellini
PATRICIA SMY	Bella Nice	
JANET NICHOL	Ma rendi pur contento	
BETTY KOLODZIEJ & PETER BENECKE	Liebestod (from "Tristan und Isolde")	Wagner
	O luce di quest'anima (from "Linda di Chamounix")	Donizetti
	Duet from "Don Pasquale"	Donizetti

At the piano:

SAMUEL LANCASTER  
TERESA COTTON  
LINDA STEINBRING



# The Edmonton Chamber Music Society

presents

## THE UNIVERSITY OF ALBERTA STRING QUARTET

Thomas Rolston, violin

Michael Bowie, viola

Lawrence Fisher, violin

Claude Kenneson, violoncello

With special guests, Zoltán Székely, violin\*

and Cheryll Melott, violoncello

### PROGRAM

QUARTET IN A MINOR, OPUS 132 . . . Ludwig van Beethoven  
(1770-1827)

Assai sostenuto; Allegro

Allegro, ma non tanto

Molto adagio (Heiliger Dankgesang eines Genesenen an die  
Gottheit, in der lydischen Tonart); Andante; Molto adagio;

Andante; Molto adagio

Alla marcia, assai vivace; Più allegro

Allegro appassionato

### INTERMISSION

SEXTET IN G MAJOR, OPUS 36 . . . . . Johannes Brahms  
(1833-1897)

Allegro non troppo

Scherzo: Allegro non troppo, Presto giocoso

Poco adagio

Poco allegro

\*Mr. Székely appears on this occasion under the auspices of the Department of Youth, Culture, and Recreation (The Honorable Horst Schmidt, Minister) of the Province of Alberta.

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Wednesday, March 26, 1975  
8:30 p.m.

Convocation Hall  
The University of Alberta

Programs courtesy of: All Things Bright and Beautiful, Ltd.  
10312 Jasper Avenue  
Phone 424-3538

Next concert: The Borodin Quartet  
Wednesday, May 7, 1975



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

ELAINE DOBEK, piano

Monday, March 31, 1975 at 8:00 p.m.

Convocation Hall, Arts Building

NAVARRA

Izaac Albéniz  
(1860-1909)

PRELUDE AND FUGUE in C-sharp minor  
(Book One)

J.S. Bach  
(1685-1750)

SONATA OPUS 53 "WALDSTEIN"

L.van Beethoven  
(1770-1827)

Allegro con brio  
Introduzione-Adagio molto  
Rondo-Allegretto moderato

INTERMISSION

ESTAMPES

Claude Debussy  
(1862-1918)

Pagodes  
La Soirée dans Grenade  
Jardins sous la pluie

SONATA NO. 7 in B-flat major, OPUS 83

Sergei Prokofieff  
(1891-1953)

Allegro inquieto  
Andante Caloroso  
Precipitato

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This recital is presented in partial fulfillment of the requirements of the Bachelor of Music degree for Miss Dobek.

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THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

JO-ANN HOLDITCH  
piano

Wednesday, April 2, 1975 at 5:00 p.m.  
Convocation Hall Arts Building

SONATA, OPUS 10, NO. 3

L. van Beethoven

Presto  
Largo e mesto  
Menuetto-Trio  
Rondo-allegro

SUITE BERGAMASQUE

Claude Debussy

Prelude  
Menuet  
Clair de Lune  
Passepied

EXCURSIONS, OPUS 20

Samuel Barber

1.Un poco allegro  
11. Allegro Molto

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This recital is presented in partial fulfillment of the requirements  
of the Bachelor of Music degree for Miss Holditch.

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COMING EVENTS:

On Friday, April 4, at 5:00 p.m. in Convocation Hall, Frank Pellizari  
will present his Junior (piano) Recital. Admission is free.

On Saturday, April 5, at 8:00 p.m. in Convocation Hall, Ron Proctor,  
pianist, will present his Senior Recital. Admission is free.

On Monday, April 7, at 5:00 p.m. in Convocation Hall, John Mahon,  
clarinetist, will present a recital. Admission is free.

Also on Monday, April 7, pianist Miyo Inouye will present her  
Senior Recital. The recital is at 8:00 p.m. in Convocation Hall.  
Admission is free.



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

James Mahood, piano

Wednesday, April 2, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

Sonata, Op. 31, No. 1 ..... L. Beethoven  
(1770-1827)

Allegro vivace  
Adagio grazioso  
Allegretto

Piano Variations, Op. 27 ..... Anton Webern  
(1883-1945)

I. Sehr Messig  
II. Sehr Schnell  
III. Ruhig fliessend

Las Musas de Andalucia, Op. 93 ..... Joaquin Turina  
(1882-1949)

VII. Terpsicore  
I. Clio A las puertas de la Rabida  
VII. Urania

INTERMISSION

Partita No. 1, in B-flat ..... J. S. Bach  
(1685-1750)

Prelude  
Allemande  
Corrente  
Sarabande  
Minuet I  
Minuet II  
Gigue

Scherzo in B-flat minor, Op. 31 ..... F. Chopin  
(1810-1849)

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This recital is presented in partial fulfillment of the requirements  
of the Bachelor of Music degree for Mr. Mahood.



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
presents

FRANK PELLIZZARI, piano

Friday, April 4, 1975 at 5:00 p.m.  
Convocation Hall, Arts Building

Sonata for Two Pianos in F minor, Op. 34b ..... Brahms

Allegro non troppo

Frank Pellizzari, and Paul Dykstra, piano

Sonata in E-flat, Op. 7 ..... Beethoven

Allegro molto e con brio

Largo, con gran espressione

Allegro

Rondo - Poco Allegretto e grazioso

Scherzo in E-flat minor, Op.4 ..... Brahms

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This recital is presented in partial fulfillment of the requirements  
of the Bachelor of Music degree for Mr. Pellizzari .

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COMING EVENTS:

Saturday, April 5, 1975 at 8:00 p.m. in Convocation Hall, Pianist  
Ronald Proctor will present his senior recital. Admission is free.

Monday, April 7, 1975 at 8:00 p.m. in Convocation Hall, pianist  
Miyo Inouye will present her senior recital. Admission is free.



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

RONALD PROCTOR, pianist

Saturday, April 5, 1975 at 8:30 p.m.  
Convocation Hall, Arts Building

Andante Favori in F major, WoO. 57 ..... L. van Beethoven

Prelude and Fugue in E minor, Op. 35 No. 1 ..... F. Mendelssohn

Cancion y Danza VI ..... Federico Mompou

INTERMISSION

Sonata in E minor, Op. 7 ..... E. Grieg

Allegro moderato

Andante molto

Alla menuetto ma poco piu lento

Molto Allegro

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This recital is presented in partial fulfillment of the requirements  
of the Bachelor of Music degree for Mr. Proctor.

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COMING EVENTS:

On Monday, April 7, 1975 at 8:00 p.m. in Convocation Hall, pianist  
Miyo Inouye will present her senior recital. Admission is free.

On Tuesday, April 8, 1975 at 8:00 p.m. in Convocation Hall, pianist  
Halina Wrobel will present her senior recital. Admission is free.



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

MIYO INOUYE, piano

Monday, April 7, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

Thirty-Two Variation on an Original Theme  
in C minor ..... Beethoven

Brouillards

Les Fees sont d'exquises danseuses ..... Debussy

Kinderszenen, Op. 15..... Schumann

Von Fremden Landern und Menschen

Kuriöse Geschichte

Hasche Mann

Bittendes Kind

Glückes genug

Wichtige Begebenheit

Träumerei

Am Kamin

Ritter vom Steckenpferd

Fast zu ernst

Fürchtenmachen

Kind im Einschlummern

Der Dichter spricht

INTERMISSION

Sonata, Op. 120 ..... Schubert

Allegro moderato

Andante

Allegro

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This recital is presented in partial fulfillment of the requirements  
of the Bachelor of Music degree for Miss Inouye.

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THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

HALINA WROBEL, piano

Tuesday, April 8, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

SONATA IN D MAJOR

Joseph Haydn

Moderato  
Adagio ma non troppo  
Allegro assai

SONATA, OPUS 31, NO. 2  
("Tempest")

L. von Beethoven

Largo  
Adagio  
Allegretto

INTERMISSION

MAZURKA, OPUS 68, NO. 2  
MAZURKA, OPUS 67, NO. 3  
ÉTUDE, OPUS 10, NO. 12 ("Revolutionary")  
DEUX NOCTURNES, OPUS 48, NO. 1

Frederic Chopin

FUNÉRAILLES

Franz Liszt

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This recital is presented in partial fulfillment of the requirements of the Bachelor of Music degree for Miss Wrobel.

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COMING EVENTS:

On Thursday, April 10, 1975 at 8:00 p.m. in Convocation Hall, violinist Robert Hryciw will present his Senior Recital. Admission is free.

On Friday, April 11, 1975, at 8:00 p.m. in Convocation Hall, the final concert in the Beethoven Cycle of the ten violin and piano sonatas will take place. The performers are Helmut Brauss, piano, and Lawrence Fisher, violin. Admission is free.

On Saturday, April 12, 1975 at 8:00 p.m. in Convocation Hall, the University Madrigal Singers will present their Spring Concert. The conductor is Larry Cook. Admission is free.



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

ROBERT HRYCIW, violin

Assisted by

Janet Scott, piano

Members of the St. Cecilia Orchestra

Thursday, April 10, 1975, at 8:00 p.m.  
Convocation Hall, Arts Building

"SPRING" (from THE FOUR SEASONS, OPUS 8)

Antonio Vivaldi

Allegro

Largo

Allegro

SONATA IN C-MINOR, OPUS 30, NO. 2

L. van Beethoven

Allegro con brio

Adagio Cantabile

SCHERZO: Allegro

FINALE: Allegro

INTERMISSION

ADAGIO IN E-MAJOR, K. 261

W.A. Mozart

SONATA IN A-MAJOR, OPUS 13

Gabriel Faure

Allegro molto

Andante

Allegro vivo

Allegro quasi presto

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This recital is presented in partial fulfillment of the requirements  
of the Bachelor of Music degree for Mr. Hryciw.

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THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
presents

## BEETHOVEN CYCLE

The Ten Sonatas for Pianoforte and Violin

Lawrence Fisher, violin

Helmut Brauss, piano

Friday, April 11, 1975 at 8:00 p.m.

Convocation Hall, Arts Building

### FOURTH CONCERT

#### SONATA, OPUS 12, NO. 1, IN D MAJOR

Allegro con brio

Tema con variazioni—Andante con moto

Rondo-Allegro

#### SONATA, OPUS 23, IN A MINOR

Presto

Andante scherzoso—piu allegretto

Allegro molto

### INTERMISSION

#### SONATA, OPUS 96, IN G MAJOR

Allegro moderato

Adagio espressivo

Scherzo—allegro

Poco allegretto—adagio—Allegro—presto



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

## THE MADRIGAL SINGERS

Larry Cook, conductor

Saturday, April 12, 1975 at 8:00 p.m.

Convocation Hall, Arts Building

### I. Italian Madrigals

- Si'o parto, i' moro ..... Luca Marenzio (c. 1560-1599)  
*(Il sesto libro de madrigali a cinque voci, Venice, 1594)*
- Ecco mormorar l'onde ..... Claudio Monteverdi (1567-1643)  
*(Madrigali, Libro II, 1590)*
- Sfogava con le stelle ..... Claudio Monteverdi  
*(Madrigali, Libro IV, 1603)*

### II. English Madrigals

- The silver swan ..... Orlando Gibbons (1583-1625)  
*(First Set of Madrigals and Motets, 1612)*
- Weep you no more, sad fountains ..... John Dowland (1562-1623)  
*(The Third and Last Bookes of Songs or Aires, 1603)*
- As Vesta was from Latmos Hill descending ..... Thomas Weelkes (c. 1575-1623)  
*(Triumphes of Orianna, 1601)*
- Hark, all ye lovely Saints above ..... Thomas Weelkes  
*(Ballets and Madrigals to Five Voices, 1598)*
- April is in my mistress' face ..... Thomas Morley  
*(First Book of Madrigals, 1594)*
- Fire, fire, my heart ..... Thomas Morley  
*(First Book of Balletts, 1595)*

### III. Modern “Madrigals”

Six Chansons . . . . . Paul Hindemith (1895-1963)

La Biche (*The Doe*)  
Un Cygne (*A Swan*)  
Puisque tout passe (*Since all is passing*)  
Printemps (*Springtime*)  
En Hiver (*In Winter*)  
Verger (*Orchard*)

Romancero Gitano, Opus 152 . . . . . Mario Castelnuovo-Tedesco (1895-1968)

Baladilla de los tres ríos  
La Guitarra  
Puñal  
Procesion  
Memento  
Baile  
Crótalo

Peter Higham, guitar

## THE MADRIGAL SINGERS

### SOPRANO

Heather Hantke  
Janet Nichol  
Anita Noel  
Lisa Olsen

### TENOR

Ron Proctor  
Jan Randall

### ALTO

Avaleigh Crockett  
Bonnie-Jean Dobek  
Barbara Widney

### BASS

Don James  
John Shandro  
John van Praag

THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
presents

JUDITH HOLSWICK, soprano

assisted by  
Michael Massey, piano

Saturday, April 12, 1975 at 5:00 p.m.  
Convocation Hall, Arts Building

HARK! THE EC'HING AIR  
MUSIC FOR AWHILE

H. Purcell

AN DIE LAUTE  
ELLENS ZWEITER GESANG  
LACHEN UND WEINEN

F. Schubert

4 BERGERETTES

arr. J.B.Wekerlin

Aminte  
Jeunes fillettes  
Maman, dites-moi  
Non, je n'irai plus au bois

MAI  
PAYSAGE

R. Hahn

AU BORD DE L'EAU  
MANDOLINE  
CLAIR DE LUNE

Fauré

MANDOLINE  
ROMANCE

Debussy

DO YOU SEE THAT THERE BIRD ON YONDER TREE?  
I'LL BE SEVENTEEN COME SUNDAY  
I DYED MY PETTICOAT RED

arr. by Keith Bissell

(Canadian Folk-songs)

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This recital is presented in partial fulfillment of the requirements of the Bachelor of Music degree for Miss Holswick.

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## THE DEPARTMENT OF MUSIC

of

# THE UNIVERSITY OF ALBERTA

presents

PAUL DYKSTRA, piano

Monday, April 14, 1975 at 8:00 p.m.

## Convocation Hall, Arts Building

# Prelude and Fugue in C-sharp minor (Book I)

J. S. Bach

## Sonata, Op. 54

Beethoven

In tempo d'un Menuetto  
Allegretto

## Impromptu in F minor, Op. 142 No. 1

Schubert

**Allegro molto moderato**

## INTERMISSION

## Sonata, Op. 1

Brahms

## Allegro

### Andante (Nach einem altdeutschen Minneliede)

### Scherzo - Allegro molto e con fuoco

### Finale - Allegro con fuoco



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
presents

BETTY KOLODZIEJ, soprano

assisted by  
Teresa Cotton, piano

Tuesday, April 15, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

LAUDATE PUERI

A. Vivaldi

I Laudate  
IV Excelsis  
IX Amen

DAS VEILCHEN  
ALS LUISE DIE BRIEFE  
EINSAM GING ICH

W.A. Mozart

ZYCZENIE  
MELODIA  
MOJA PIESZCZOTKA  
NIE MA CZEGO TRZEBIA

F. Chopin

STEAL ME, SWEET THIEF (from "The Old Maid and the Thief")

G. Menotti

INTERMISSION

TRES POEMAS

J. Turina

1. Olas Gigantes
2. Tu Pupila
3. Besa El Aura

PIPING DOWN THE VALLEYS WILD  
LAND OF DREAMS  
I LOVE THE JOCUND DANCE

O. Morawetz

É STRANO--AH, FORS' È LUI--SEMPRE LIBERA  
(from "La Traviata")

G. Verdi



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

ALLYN CHARD, violin

Wednesday, April 16, 1975 at 5:00 p.m.  
Convocation Hall, Arts Building

assisted by  
Donna Schmidt, Irene Kunda, piano

SONATA IN B FLAT MAJOR, K. 378 (1779)

W.A. Mozart

Allegro moderato  
Andantino sostenuto e cantabile  
Rondeau

Donna Schmidt, piano

SONATA NO. 3 (1930)

Frederick Delius

Slow  
Andante Scherzando  
Lento; con moto

Irene Kunda, piano

SCHÖN ROSMARIN  
DANSE ESPAGNOLE (from "La Vida Breve")

Fritz Kreisler  
Manuel de Falla-Kreisler

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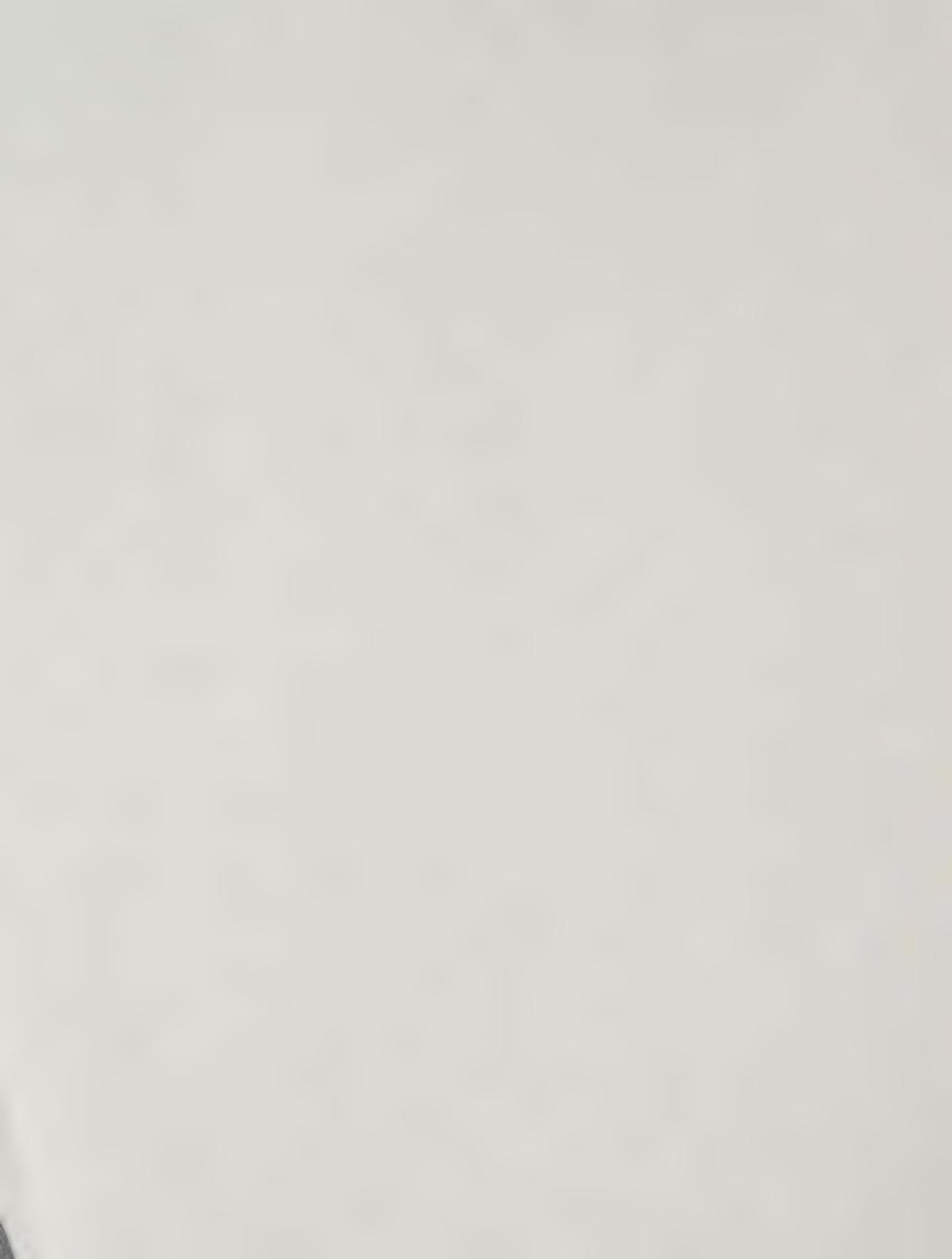
This recital is presented in partial fulfillment of the requirements  
of the Bachelor of Music degree for Miss Chard.

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COMING EVENTS:

On Thursday, April 17, 1975 at 8:00 p.m. in Convocation Hall, Arts Building,  
mezzo-soprano Marilyn Verbicky will present her Senior Recital. Admission is  
free.

On Friday, April 18, 1975 at 8:00 p.m. in Convocation Hall , Arts Building,  
pianist Marnie Giesbrecht will present her Senior Recital. Admission is  
free.



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

MARILYN VERBICKY, mezzo-soprano

assisted by

Michael Massey, piano

Peter Higham, guitar

David Zweifel, violin

Thursday, April 17, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

O CESSATE DI PIAGARMI  
SE FLORINDO È FEDELE  
SON TUTTO DUOLO  
SPESO VIBRA PER SUO GIOCO  
SE TU DELLA MIA MORTE

Alessandro Scarlatti

GANYMED  
DER JÜNLING AN DER QUELLE  
FRÜHLINGSTRAUM

Franz Schubert

LIEBST DU UM SCHÖNHEIT  
ICH BIN DER WELT ABHANDEN GEKOMMEN

Gustav Mahler

THE OWL AND THE PUSSYCAT

Matyas Seiber

INTERMISSION

FIVE SONGS FOR DARK VOICE

Harry Somers

CANTARES FOR VOICE AND GUITAR

Roberto Gerhard

La Indita  
El Toro  
Al Ausencia  
Un Galan y su Moreno  
La Lobada  
La Muerte y la Donzella  
Reina de la Baraja

MY LOVE IS LIKE A RED, RED ROSE  
WILL YE NO COME BACK AGAIN?  
AE FOND KISS AND THEN WE SEVER

poem by Robert Burns  
Attrib. to Neil Gow  
poem by Robert Burns



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

MARNIE GIESBRECHT, piano

Friday, April 18, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

CHROMATIC FANTASY AND FUGUE

J.S. Bach

SONATA IN A-FLAT MAJOR, OPUS 110

L. von Beethoven

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo-Fuga: Allegro ma non troppo-

L'istesso tempo di Arioso-L'istesso tempo della Fuga

poi a poi di nuovo vivente

INTERMISSION

ONDINE ("GASPARD DE LA NUIT")

M. Ravel

MAZURKA IN A-MINOR, OPUS 17, NO. 4

F. Chopin

MAZURKA IN F-MINOR, OPUS 68, NO. 4

MAZURKA IN D-MAJOR, OPUS 33, NO. 3

BALLADE IN F-MINOR, OPUS 52

F. Chopin

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This recital is presented in partial fulfillment of the requirements  
of the Bachelor of Music degree for Miss Giesbrecht.

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COMING EVENTS:

On Monday, April 21, 1975, mezzo-soprano Andrea Mellis will present her graduate recital. The concert will take place in Convocation Hall, Arts Building at 8:00 p.m., and admission is free.

On Wednesday, April 23, 1975 at 8:00 p.m. in Convocation Hall, Judy Hambley, soprano, and Randy Lecky, baritone will present a recital of solo and duo vocal music, including Lieder, French Art Song, and opera. Admission is free.

On Thursday, April 24, 1975 at 8:00 p.m. in Convocation Hall, soprano Pauline LeBel will present her Senior Recital. Admission is free.

On Friday, April 25, 1975 at 8:00 p.m. in Convocation Hall, mezzo-soprano Barbara Prowse will present her Senior Recital. Admission is free.



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

**ANDREA MELLIS, mezzo-soprano**

assisted by

**ALEXANDRA MUNN, piano**

Monday, April 21, 1975 at 8:00 p.m.

Convocation Hall, Arts Building

IF MUSIC BE THE FOOD OF LOVE ..... Henry Purcell  
ADAM'S SLEEP  
LORD, WHAT IS MAN?

CHANSONS DE BILITIS ..... Claude Debussy  
La Flûte du Pan  
La Chevelure  
Le Tombeau de Naiades

HERMIT SONGS ..... Samuel Barber  
At St. Patrick's Purgatory  
Church Bell at Night  
The Heavenly Banquet  
The Crucifixion  
Sea-Snatch  
Promiscuity  
The Praises of God  
The Desire for Hermitage

INTERMISSION

VIER ERNSTE GESANGE ..... J. Brahms  
Denn es geht dem Menschen wie dem Vieh  
Ich wandte mich und sahe an  
O Tod, wie bitter bist du  
Wenn ich mit Menschen und mit Engelsungen redete

PENSA ALLA PATRIA (from "L'Italiana in Algeri") .... G. Rossini

THE TREES THEY GROW SO HIGH ..... arr. B. Britten  
THE ASH GROVE  
OLIVER CROMWELL



## LA FLUTE DE PAN

### THE FLUTE OF PAN

For the day of the Hyacinths,  
He gave me a syrinx made  
Of well-cut reeds,  
Joined with the white wax  
That is sweet on my lips like honey.  
He teaches me to play, while I sit on his knees;  
But I tremble just a little.  
He plays it after me, so softly  
That I can hardly hear him.  
We have nothing to say,  
So close we sit to each other;  
But our songs want to give question and answer,  
And gradually our lips  
Join on the flute.  
It is late;  
Now the chant of the green frogs  
Is starting with the night.  
My mother will never believe  
That I stayed out so long  
In search of my lost belt.

## LA CHEVELURE

### THE TRESSES

He told me: "Last night, I dreamed.  
I had your tresses around my neck.  
I had your tresses like a dark chain  
Around my neck and on my breast."  
I caressed them and they were my own;  
And we were thus forever joined,  
By the same tresses, lips on lips,  
As two laurels often have but one root."  
"And gradually, it seemed to me,  
So much were our limbs entwined,  
That I became yourself,  
Or that you entered into me, like my dream."  
When he had finished,  
He gently laid his hands upon my shoulders,  
And he looked at me with a glance so tender,  
That I cast down my eyes and trembled.

## LE TOMBEAU DES NAIADES

### THE TOMB OF THE NAIADS

Along the woods covered with frost, I wandered;  
My hair before my mouth blossomed with tiny icicles,  
And my sandals were heavy with soiled clods of snow.  
He says to me: What are you looking for?"  
I follow the trace of the Satyr.  
His little hoofprints alternate like holes in a white coat.

He tells me: "The Satyrs are dead.  
The Satyrs and also the Nymphs.  
In thirty years there has been no winter as terrible as this.  
The spoor which you see is that of a buck.  
But let us stay here, on the site of their tomb."  
And with the iron of his hatchet, he broke the ice of spring  
where once the Naiads were laughing.  
He took large frozen pieces, and holding them towards the  
pale sky,  
He gazed through them.



## VIER ERNSTE GESANGE

### (1) DENN ES GEHET DEM MENSCHEN

For it befalleth man as it does the beast;  
As that dies, so he dies too.  
And they all have the same breath,  
And man has no more than the beast,  
For all is vanity.  
All things go to the same place,  
For everything is made of dust  
And turns to dust again.  
Who knows if the spirit of man goes upward,  
And the breath of the beast downward,  
Downward into the earth?  
Therefore I saw there is nothing better  
Than that a man should rejoice in his work,  
For that is his portion.  
For who shall bring him to see  
What shall be after him?

### (2) ICH WANDTE MICH UND SAHE AN

I turned'round and looked at all  
Who suffered wrongs beneath the sun.  
And behold, there were the tears of those  
Who suffered wrongs and had no comforter  
And they who wronged them were too mighty  
So that they could not have any comforter.  
Then I praised the dead who had already died  
More than the living, who still had life.  
And he who does not yet exist is better off than both,  
And does not know of the evil that happens beneath the sun.

### (3) O TOD, O TOD, WIE BITTER

Oh death, oh death, how bitter are you!  
When a man thinks of you,  
He who has a good life and enough  
And who lives without cares  
And who fares well in all things,  
And who still may eat!  
Oh death, oh death, how bitter are you!  
Oh death, how welcome you are to the needy one,  
He who is weak and old,  
And whose life is filled with cares,  
And has nothing better to hope for, nor to expect;  
Oh death, oh death, how welcome are you!

### (4) WENN ICH MIT MENSCHEN

Though I speak with the tongues of men and of angels,  
And have not charity,  
I am become as a sounding brass or a tinkling cymbal.  
And though I have the gift of prophecy,  
And understand all mysteries and all knowledge;  
And though I have faith so that I could move mountains,  
And yet have not charity,  
I am nothing.  
And though I bestow all my goods to feed the poor,  
And suffer my body to be burned,  
And have not charity  
It profits me nothing.  
For now we see through a mirror, darkly,  
But then, face to face.  
Now I know partly,  
But then shall I know it,  
Even as I am known.  
And now abideth faith, hope and charity, these three;  
But the greatest of these is charity.



L'ITALIANA IN ALGERI

ISABELLA

My friends, in any and every eventuality,  
I place my trust in you. But I hope now shortly  
without any risk and without a blow,  
to carry through the intended undertaking.  
Why do you laugh, Taddeo? It's always possible  
I might have the laugh on you.

(to Lindoro)

You turn pale,  
gentle slave" Oh, if my danger and my tender love  
awake your pity,  
if country, duty and honour  
speak to your heart, from the others learn  
to show yourself Italian, and let a woman  
teach you how to be strong  
in face of every vixicitude of fickle fortune.  
Think of your country and do  
your duty courageously;  
see reborn all over Italy  
examples  
of bravery and valour, yes,  
of bravery and valour.  
See all over Italy  
deeds of bravery and daring.

(to Taddeo)

Stupid! Are you laughing?  
Ass! Are you laughing still?  
Be off, you annoy me!

(to Lindoro)

Dearest, let love, duty,  
love, duty and honour speak in your breast  
My friends, in every eventuality,...

The moment is near...

But if the game goes ill...

What happiness! Shortly  
we shall see our country's shores once more.  
(In the face of beloved's danger  
love gives me courage.)



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

JUDY HAMBLEY, soprano  
RANDY LECKY, baritone

Assisted by

Linda Steinbring, piano  
Wednesday, April 23, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

DUETS: NOW WITH REJOICING AND LAUGHTER  
(Cantata 15)  
LET US NOW AWAY

J.S. Bach

PIANGO, GEMO, SOSPIRO  
DANZA, DANZA FANCIULLA GENTILE  
NO, NO, NON SI SPERI

A. Vivaldi  
F. Durante  
G. Carissimi

ZUEIGNUNG  
DIE MAINACHT  
ERSTARRUNG  
AUF DEM FLUSSE

R. Strauss  
J. Brahms  
F. Schubert

DUETS: LIFE SHALL BE GLADDENED  
THE SEA

Brahms

DUETS: LA CI DAREM LA MANO (Don Giovanni)  
PAPAGENA, PAPAGENO (The Magic Flute)

W.A. Mozart

INTERMISSION

NOTRE AMOUR  
AU CIMETIERE  
MANDOLINE

G. Faure

LE MOULIN  
L'HEURE EXQUISE

Pierne  
R. Hahn

EINST TRAUMTE MEINE SELGEN BASE (Romance and song from "Der Freischutz")  
APRITE UN PO' QUEGL'OCCHI (Le Nozze di Figaro)

Weber  
Mozart

DUETS: THE LOTUS FLOWER  
FRENCH FOLK-SONG

A. Rubenstein  
arr. O. Letourneau

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Coming Events: On Thursday, April 24, 1975 at 8:00 p.m. in Convocation Hall, soprano Pauline LeBel will present her Senior Recital. Admission is free.



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

BARBARA PROWSE, mezzo-soprano

assisted by

Michael Massey, piano

Friday, April 25, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

PER LA GLORIA D'ADORARVI  
NEL COR PIU NON MI SENTO

G.B. Bononcini  
G. Paisiello

LIEDERKREIS, OPUS 39

Robert Schumann

In der Fremde  
Intermezzo  
Waldgespräch  
Die Stille  
Mondnacht  
Schöne Fremde  
Wehmut  
Zwielicht  
Im Walde  
Frühlingsnacht

INTERMISSION

CHANSON GEORGIENNE  
DANS MON JARDIN JE VOIS  
VOCALISE

Sergei Rachmaninoff

THE AVIARY

Richard Rodney Bennett

The Birds' Lament  
The Owl  
The Early Nightingale  
The Widow Bird  
The Lark

EN CASA DEL TIO VICENTE  
CAMINITO DE AVILES  
SOLEA

Miguel Sandoval

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This recital is presented in partial fulfillment of the requirements of the Bachelor of Music degree for Miss Prowse.



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

STUDIO: MERLA E. AIKMAN  
"THE MANY FACES OF MUSIC"

Assisted by pianists

Teresa Cotton Laurel Nichol Samuel Lancaster

Sunday, April 27, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

IL MIO BEL FOCO

Kathy Megli, mezzo-soprano

Benedetto Marcello

MEINE SEELE IST ERSHÜTERT  
("Mount of Olives")

John Fraser, tenor

L. van Beethoven

SEGUIDILLAS DER OFICIAL CORTEJANTE  
LA MAJA DOLOROSA NO. TWO ("Tonadillas")  
SERENADA GITANA

Marilyn Stetsko, mezzo-soprano

Ventura Galvan  
Enrique Granados  
Miguel Sandoval

IL MIO TESORO ("Don Giovanni")

William Lauterbach, tenor

W.A. Mozart

ACH, ICH FUHL'S ("Die Zauberflöte")  
Ellen Carey Wetherill, soprano

W.A. Mozart

MADAMINA (Catalogue Aria from "Don Giovanni")  
Donald James, bass-baritone

W.A. Mozart

SELECTED DUETS

Ellen Carey Wetherill, William Lauterbach, Samuel Lancaster

Robert Schumann

INTERMISSION

SELECTIONS FROM "TONADILLAS"

Janet Nichol, soprano

Enrique Granados

NELL  
LES BERCEAUX

Donald James

Gabriel Faure

PRINTEMPS QUI COMMENCE ("Samson et Dalilah")  
Kathy Megli

C. Saint-Saens

FOUR SONGS FOR VOICE AND VIOLIN, OPUS 35

Pauline LeBel, soprano  
Yasuko Eastman, violin

Gustav Holst

QUANDO LE SERE AL PLACIDO ("Luisa Miller")  
David Speers, tenor

Giuseppe Verdi

AUF DEM STROM, OPUS 119

Rita Smyth, soprano  
Avaleigh Crockett, french horn  
Teresa Cotton, piano

Franz Schubert



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

NIGEL LEMON, tenor

assisted by  
Julie Lemon, piano

*Monday*  
Wednesday, April <sup>28</sup> 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

WHERE E'RE YOU WALK (from "Semele") G.F. Handel

LE VOYAGE  
L'AMOUR ET SA MERE  
(from "Les Fables de Florian") Pierre Vellones

THE SALLEY GARDENS  
A BALLYMURE BALLAD arr. B. Britten  
Anon.

DE MIEI BOLLENTI SPIRITI (from "La Traviata") G. Verdi

HUGH'S SONG OF THE ROAD (from "Hugh the Drover") R. Vaughan Williams

INTERMISSION

ZUEIGNUNG, OPUS 10, NO. 1 Richard Strauss  
NICHTS, OPUS 10, NO. 2  
DIE NACHT, OPUS 10, NO. 3  
DIE GEORGINE, OPUS 10, NO. 4  
GEDULD, OPUS 10, NO. 5  
DIE VERSCHWIEGENEN, OPUS 10, NO. 6  
DIE ZEITLOSE, OPUS 10, NO. 7  
ALLERSEELEN, OPUS 10, NO. 8

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This recital is presented in partial fulfillment of the requirements  
of the Bachelor of Music degree for Mr. Lemon.

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COMING EVENTS:

Thursday, April 17, 1975 at 8:00 p.m. in Convocation Hall, mezzo-soprano  
Marilyn Verbicky will present her Senior Recital. Admission is free.



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

BRIAN JOHNSON  
percussionist

Assisted by

Janet Scott, piano  
Marianne Carefoot, flute  
John McCormick, percussion

Wednesday, April 30, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

CONCERTINO FOR MARIMBA

Paul Creston

Vigorous  
Calm

PASTORALE FOR FLUTE AND PERCUSSION

Jack H. McKenzie

CONCERTO FOR TIMPANI AND ORCHESTRA

Werner Thärichen

Allegro Assai

INTERMISSION

FISSION

Morris Lang

CONCERTO FOR PERCUSSION AND SMALL ORCHESTRA

Darius Milhaud



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

GEORGE COTTON, baritone

with

Teresa Cotton, piano

Sunday, May 25, 1975 at 8:00 p.m.

Convocation Hall, Arts Building

Recit: I FEEL THE DEITY WITHIN . . . George Frederick Handel  
Aria: ARM, ARM YE BRAVE! (1685 - 1759)

SEBBEN, CRUDELE . . . . . Antonio Caldara  
COME RAGGIO DI SOL (1671 - 1763)

DANZA, DANZA FANCIULLA . . . . . Francesco Durante  
(1684 - 1755)

AN DIE FERNE GELIEBTE, OPUS 98 . . . Ludwig van Beethoven  
(1770 - 1827)

I N T E R M I S S I O N

DON QUICHOTTE A DULCINEE . . . . . Maurice Ravel  
(3 poems of Paul Morand) (1875 - 1937)

Chanson romanesque  
Chanson épique  
Chanson à boire

FIVE MYSTICAL SONGS . . . . . Ralph Vaughan Williams  
(5 poems of George Herbert) (1872 - 1958)

Easter  
I got me flowers  
Love bade me welcome  
The Call  
Antiphon

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This recital is presented in partial fulfillment of the requirements of the Master of Music degree for Mr. Cotton.



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

JO ELLEN HARRIS, clarinet

with

Elsie Achuff, soprano' Sharon Favreau, piano  
Harris Woodwind Quintet

GRAND DUO CONCERTANT

C.M. von Weber

Allegro-rondo

THREE SONGS FOR SOPRANO AND CLARINET

Gordon Jacob

- I All the Birds that I do know
- II Flow my tears
- III Ho, who comes here?

THREE PIECES FOR SOLO CLARINET

Igor Stravinsky

INTERMISSION

QUINTET IN D MINOR, OPUS 68, NO. 3

Franz Danzi

- Andante Sostenuto-allegretto
- Andante
- Menuetto allegretto
- Finale-allegro assai

THREE SHANTIES

Malcolm Arnold

- Allegro con brio
- Allegretto semplice
- Allegro vivace

Harris Woodwind Quintet

Marianne Carefoot, flute  
Hiromi Takahashi, oboe

Jo Ellen Harris, clarinet  
Doug Jahns, bassoon

Jerry Onciul, French horn

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Tuesday, May 27, 1975 at 8:00 p.m.  
Convocation Hall, Arts Building

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THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

PETER RUDOLFI, cello

assisted by

MICHAEL MASSEY, piano

Friday, May 30, 1975 at 8:00 p.m.

Convocation Hall, Arts Building

SONATA IN A-MINOR, OPUS 36 (1883) ..... Edvard Grieg

Allegro agitato  
Andante molto tranquillo  
Allegro

SONATA, OPUS 4 (1909-1910) ..... Zoltán Kodály

I Fantasia  
II Allegro con spirito

INTERMISSION

SONATA IN F-MAJOR, OPUS 99 (1886) ..... Johannes Brahms

Allegro vivace  
Adagio affettuoso  
Allegro passionato  
Allegro molto

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This recital is presented in partial fulfillment of the requirements for the Master degree for Mr. Rudolfi.



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

in cooperation with

THE LEARNED SOCIETIES

PRESENTS

UNIVERSITY OF ALBERTA  
STRING QUARTET

Thomas Rolston, violin

Michael Bowie, viola

Lawrence Fisher, violin

Claude Kenneson, cello

Friday, June 6, 1975 at 9:00 p.m.

Convocation Hall, Arts Building

QUARTET NO. 3 (1959) ..... Harry Somers

Commissioned by the Vancouver Festival Society for the Hungarian String Quartet, the basic material is derived from Somers' chamber opera, "The Fool." The work is composed in one continuous movement of twenty-two minutes duration. Its premiere performance was given in 1959 by the Hungarian Quartet at the Vancouver International Festival.

5-minute pause

QUARTET, OPUS 18, NO. 6 ..... L. van Beethoven

Allegro con brio  
Adagio ma non troppo  
Scherzo  
La Malinconia  
Allegretto quasi allegro

